Pancha Buddha Tathā Nritya

(The Five Buddhas and Dance)

By

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Publish

Royal Nepal Academy

Publisher: **Royal Nepal Academy**
Kathmandu, Nepal.

Writer: **Mrigendra Man Singh Pradhan**

Edition: 1st, 1996

Cover Design: **Uttam Nepali**

Notation by: **Chandra Raj Sharma**

Photo by: **Rolf Kluenter, M.F.A.**

Price: Rs. 82 /-

Printed at: **Prajna Chhapakhana**
Royal Nepal Academy
Kamaladi, Kathmandu
Nepal.
Tel. 221283, 221244

प्रकाशकीय

अनन्तकालदेखि अविरल स्वच्छ शीतल जलप्रवाहले सिञ्चित र उच्च धवल हिमालको तेजिलो प्रभाले समुज्ज्वल रहिआएकी हाम्री नेपाल माताको के भित्र, के बाहिर सर्वत्र कीर्तिगाथा उद्दीप्त रहेको छ । हामी आफ्ना अति ललित सुन्दर प्राकृतिक रमणीय मनमोहक दृश्यबाट कहिल्यै तृप्त भएनौं, सदासर्वदा यो ललित सुरम्य प्राकृतिक दृश्यलाई आँखाले जति पान गरे पनि अतृप्त नै रहने हाम्रो नैसर्गिक स्वभावअनुसार ज्ञानगङ्गाको प्रवाहमा जति डुबुल्की मारे पनि तृप्त नभएर पुनः पुनः डुबुल्की मारिरहने हाम्रो बानी बसेको छ । बाहिरी प्राकृतिक छटाले लोभ्याए जस्तै आन्तरिक ज्ञानज्योतिले पनि त्यत्तिकै लोभ्याइरहेकै छ । हामी यही प्रक्रियामा अभ्यस्त भएर कहिले पनि नथाकी अगाडि बढिरहेका छौं ।

यही परिप्रेक्ष्यमा हाम्रो साहित्य, कला र ज्ञान-विज्ञानको क्षेत्रमा अतीत कालदेखि नै हिमवत्खण्डले विशेष योगदान दिँदै आएको छ ।

विशेषतः यस क्षेत्रको साहित्यमा जीवनको मधुर ज्योतिको सूत्रपात मात्र भएको होइन कि त्यसबाट प्रस्तुत अध्यात्म आदि दर्शनको प्रतिष्ठाबाट हाम्रो गतिशील जीवनधारा सङ्गीतमय पनि हुन गएको छ । कलाक्षेत्रमा इन्द्रधनुषी छटाको स्वीकृतिका साथै ज्ञान-प्रवाहमा बुद्धिको नीरस तरुमय जीवनलाई सरस, सत् र चित् छटाको वर्षाले अनेकत्वमा एक रूपात्मक हुने अखण्ड आनन्दको प्रकाश सदा भाषित रहेको छ ।

हामी नेपाली यही ज्ञानालोकमा रही सर्वाङ्गीण उन्नति, प्रगतिको महायज्ञमा होता, उद्गाता बन्नुपरेको छ ।

विभिन्न भाषाभाषी, अनेक थरीका सामाजिक रीतिथिति, संस्कार, चलन र धार्मिक परम्पराका साथै अनेक चिन्तन, विचार, भावना आदिका प्रवाहमय जलवायुले परिपोषित यो भूमि नै हाम्रो अत्यन्त श्रद्धामय प्राणवन्त नेपाल राष्ट्र हो । प्रारम्भकालदेखि नै हाम्रा पूर्वजहरूको क्रीडाभूमि रहेको यो राष्ट्रमा उनीहरूले पारस्परिक प्रयास तथा सहयोगका सक्रिय अभ्यासद्वारा राष्ट्रिय प्रतिमान खडा गरेर कल्प-कल्पान्तसम्म स्थायी आदर्श प्रस्तुत गरे ।

आजको सन्दर्भमा प्रजातन्त्रको अभ्यासद्वारा वास्तविक प्रजातन्त्रको मार्गमा अग्रसर हुने निरन्तर प्रयासमा लागेका हामी नेपालीहरूको अभिलषित मान्यताका साथै राष्ट्रलाई सदासर्वदा एक अखण्ड, सुदृढ, शान्त-सुन्दर-नेपालको उच्च मार्गमा अग्रसर हुनु अत्यन्त पुनीत कर्तव्य हो । नेपाली जनजीवनका अनेकौं थरी-थरीका सामाजिक परम्पराका ज्ञान हुनुले ठूलो प्रेरणा मिल्नेछ ।

यही उद्देश्यअनुरूप नेपालीहरूका यसै अभिलषित उद्देश्यको परिपूर्तिका लागि प्रस्तुत ग्रन्थका लेखकद्वारा प्राप्त यस ग्रन्थ, नेपाली भावनाको महत्वपूर्ण आलेख वा कृति हो भनेमा अत्युक्ति हुनेछैन ।

प्रस्तुत ग्रन्थले नृत्यकलाको क्षेत्रमा एउटा महत्वपूर्ण योगदान दिने नै छ । विशेष गरी सङ्गीत, नृत्य र नाट्य विधाका सैद्धान्तिक पुस्तकहरूको कमीलाई यस ग्रन्थले केही हदसम्म भए पनि पूरा गर्ने नै छ भन्ने विश्वास गर्न सकिन्छ ।

Preface

The present study "Pancha Buddha Tathā Nritya"(the Five Buddhas and the Dance or the Five Buddhas thus Dancing) was carried out between December 1982 and November 1983.

The present research-study was kindly sponsored by the Research Division, Rector's Office, Tribhuvan University, Kirtipur, Nepal.

The final work mainly represents an introduction of the "Five Buddha" dance being characteristic for Nepal, and, therefore, it has practical values as the here-in outlined choreography invites to be practised.

However, to make the practical part more valuable and evident basic and theoretical researches in Nepalese Buddhism reflected in rituals, precepts, painting, sculptures and scriptures had been taken up.

The steps, which were undertaken to realize the basic and theoretical researches of the present "Pancha Buddha Tathā Nritya", are as follows:

1. Visiting and exploring the chief Buddhist the monuments within the Kathmandu valley, which are relevant for the "Pancha Buddha" study:

   Examples

   (a) Ashoka Stupas of Patan, Bodhnath Stupa, Swayambhu Stupa and area.

   (b) Bahils and Bahals of Kathmandu, Patan and Bhaktapur, for studying the Buddhist iconography as it is depicted on the many wood carvings.

2. Visits of Nepalese National Galleries (Chauni, Bhaktapur) for exploring Buddhist sculpture and paintings; National Archives for analysing Buddhist Manuscripts, Miniature paintings (therein) and verses of Pancha Buddha, (step one and two contributed to a collection and overview of sources and documentation materials)

3. Collections and analysis of verses, stories, legends in the framework of "Pancha Buddha"; investingation in Buddhist literaturature and metaphysics of the "Panch Buddha" system.

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4. Evaluation and utilization of the discovered materials (point one to three) for creating a consistent and authentic choreography and outline of the "Pancha Buddha" dance.

It is to be noted that Buddhist Art in Nepal is rich, exceptional and extensive. To document all its details and to evaluate all its meaning, one year research-study in the subject matter could hardly be sufficient; even though the "Pancha Buddha" represent just a part of the whole.

Therefore, the present study has been focused on the essential incidents and moments due to shortage of time.

It is to be hoped that further investigations in the subject matter will be granted to show more aspects of the creative outcome of the "Pancha Buddha" system Nepalese Buddhism and Culture.

General Introduction

The present study "Pancha Buddha Tathā Nritya" (the five Buddhas and Dances or the five Buddhas thus dancing) makes an attempt to introduce the "Group - Dance", which should express all that what is connected with and essential of "Pancha Buddha".

The final exposition of the choreography (second part) is based on researches in Buddhist iconography as it is found in Nepalese Buddhist Art and on studies in different scriptures in order to find out a metaphysical background.

These preparatory studies were necessary to make the choreography of the "Pancha Buddha" dance authentic and authoritative in the sense, that they should represent characteristics of Nepalese Buddhism.

The dance element in the framework of Nepalese Buddhism seems to be quite important as it can be seen in the many examples of Nepalese painting and sculptures where gods and goddesses are depicted in a dancing attitude.

Many of the Vijrayanic treatises, in their turn, describe many gods and goddess as being in the dancing mood and enjoying the Great Bliss (Mahāsukha); the "Pancha Buddha" are no exception among them.

The dance as such being a symbiosis of painting and sculpture and transforming music into a corporeal expression is fusing all this different arts together into a single moment; thus it may keep the teaching behind actual and alive.

The present study is divided into two main parts; the first part is theoretical in nature and tries to demonstrate all that what "Pancha Buddha" may be about theoretically, iconographically.

Here, it is also shown that the female role is of certain importance in the framework of "Pancha Buddha".

The second part is the attempt to transport all the theoretical studies of the first part into practical values and moments by introducing, step by step, different choreographic of group dances representing always the "Pentad" and thus "Pancha Buddha".

Often, it is heard that the five Buddhas are not dancing at all; but this argumentation is not quite correct.

The **Pancha Buddha**, or, as they otherwise are called, the "Tathā Gata" (thus come, thus gone) are said to be present by through their spiritual emanations which are moving or vibrating, thus, dancing.

Therefore, "Pancha Buddha Tatha Nritya"!

part one: Theoretical (Puncha Budda Anusandhāna)

Historical Notes

In the course of time after Shakyamuni Buddha's "Mahā Nirvana", his oral teaching received different interpretations, which led to the establishments of various schools and, finally, ushered into three main ways or vehicles.

These are the Hinayāna, the Mahāyāna and the Vajrayāna, or the "Small", the "Great" and the "Diamond" Vehicles.

These three major vehicles represent three phases of the history of Buddhism which easily can be marked, beside their being three distinguished approaches to the common goal which is the attainment of complete "Buddhahood".

Thus, the period from Gautama Buddha's death until the first century A.D. was characterised by the busy literal formulations of his oral precepts, which took shape in the Pali canon.

This period of Buddhism can be described as the phase of analysis and rationalism which, of course, was combined with meditatinal practice and insight.

Later, this period and the teaching formulated during that time became known as the "Hinayāna" !

The second phase started with the rise of the Prajnāpāramitā Sutras, which are said to be restored by the Ārya Nārgājuna from the realms the Nāgā king.

This period developed the Bhodhisatva doctrine and the idea of the Bodhisattya stages (bhumi), which are ten in number.

Two main schools became known and established during this period; the one headed by Nārgājuna and his chief disciple Aryadeva is known as the Madhyamika, and the second is the Yogācāra or Vijnānavāda, which was introduced by Asanga and his brother Vasud bandhu.

The development of the Vajrayāna teachings, which developed as the third major phase of Buddhism, took shape between 3rd century and 13th century A.D.; it originated in the monastries of Nalanda, Vikramashila and others in Eastern India under the patronage of the Pālā kings, and developed to a full-blown and matured doctrine in Nepal and Tibet.

The literal formulation of Vajrayāna teachings started by the fourth century, when the so called basic texts were written. The Guhyasamaja Tantra or Tathagata Guhyaka, which is the first

known Vajrayana text revealing the "Pancha Buddha" doctrine, is said to be the first example of this literal class. The commentairal literature of the Vijrayana took shape in the time between eighth century and thirteen century A.D.

First being mentioned in Mahayana literature, such as the "Sukhavati Vyuha", the "Saddharma Pundarika", the "Karunapurdarika", and the "sarva Tathagata Tattva Samngraha", the conception of the Five Buddhas took shaps during the time of Vajrayana teachings in both aspects, doctrinal and iconographical.

a. Development of images:

As far as it is scholarly known up to these days, prior to the first century A.D, the Buddhist artistic world had not known an outspoken iconography of Buddha Buddhisttvas, female divinities, or the "Pancha Buddha"

Buddha was never represented in human form at that time. However, his presence was indicated by "anicomic" or imageless symbols, such as the footprints the throne, the Bodhi tree, the Stupa or chaitya, or the eight-spoked wheel.

Some symbols, first used to represent the Buddha in a particular event later continued to symbolize aspects of his doctrine.

The origin of the Human image of Buddha paralleled the growing popular expression of devotional attitudes, which was encouraged by the "Bhakti" movements current within Hinduism in the century preceding the Christian Era. The increased devotional attitude within the Buddhist movement of that time probably led to the demand for more approachable representations of the Buddha. The earliest image of Buddha in human form dates from the first century A.D. and came from the Gandhara region that is broadly speaking Northwest Pakistan and Eastern Afghanistan. The other region, where early Buddha sculptures were found, is Mathura, the present day Uttara Pradesh. Those Mathura sculpture, however, were of different character then those of the Gandhara type. The gandhara sculptures were portrayals of the Buddha with a youthful face, dressed in robes and almost in a standing poses. The Mathura images were based on prototypes of Indian Yaksharas and were exhibiting a similar sense of inner power with wide shoulders and legs firmly planted. The early Buddhist sculptures were already impressed and very much influenced by the old Indian conception

of the "Mahā Purusha" or the Great Soul. The "Maha Purusha Lakshana" (signs) were enumerated in Indian texts and included features that were adopted by the developing Buddhist Iconography. (See chapter **Pancha Buddha** for their enumeration)

The Buddha images which came into being at Gandhara and Mathura gradually developed in the Gupta period (4th to 7th century A.D.) which was the time when Mahayana teachings were in full swing. The Buddha is shown now with a serene, inward-looking expression, slightly smiling lips, hairs arranged in a series of spiral curls, dressed in a monastic robe, backed by a nimbus and.if seated, mostly, he is depicted in the crossed-legged posture sitting on a lotus throne.

His distinctive hand gestures (mudra) were increased already to five at that time and served to call to mind particular episodes or events in Shakyamuni Buddha's life.

The artistic depictions of Shakyamuni as shaped during the time of the Gupta reign (described above) became the models for later artists who were charged with the duty to shape figures of the "Pancha Buddha" in order to create visual representation to the new formulated teachings of five Buddhas. Reacting and assimilating the expressed ideal of the Bodhisattva, artists also started with the development of various Bodhisattva images, of which Avalokiteshvara, Manjushri and Tara are the most popular, during this time.

The Ashoka Stupa in Patan, Lagankel, for instance, is said to be build already in the third century B.C. The four images placed at the cardinal points of the compass, which are unmistakably four of the **Pancha Buddha**, are characteristic depictions of the Buddhas as they were in vogue during the Gupta times. Therefore, the four images representing Akshobhya, Ratnasambhava, Amitabha and Amoghasiddhi, must be of a later date. These four images belong to the time of the full-blown Mahayana precepts.

With the rise of the Vajrayana, the idea of "Pancha Buddha" Became fully established and a bewildering large number of gods and goddesses developed with the process of deification that was characteristic for the full-fledged development of Tantrik Buddhism during the Pala period. While the Ashoka Stupa of Patan, Lagankhel, for example, is a very early Buddhist monument in the Kathmandu Valley giving evidence of an early Buddhist community and settlement there, the Syayambhu

Stupa, as appearing in its present structure, is of a later date, even though its origin is legendary and connected with the activities of Manjushri. Where as the Laghankel Stupa present images of four of the Pancha Buddha, which clearly represents Mahayanic character, the Svaymbhu's images are of a combined or synthesized style of Mahayāna and Vajrayāna. This is clear from the fact that the five Buddhas are accompanied by four female goddesses who are the Tārās, and from their being adorned with either ornaments or kingly Bodhisattva garments which are characteristic of Vajrayānic features.

The building of the basic structure of the Syaymbhu Stupa is brought in connection with Shantikāra Acarya, who is believed to be a contemporary of the Nepali king Amshuvarma reigning at the end of the sixth and the beginning of the seventh century A.D. Thus, the Stupa might have been built as early as the 7th century A.D. Shantikara acarya is also associated with the introduction of Vajrayana ideas in Nepal, and from the fact that Shanti Acarya is a title of the principle Vajracarya of the older "Guthi" (circle of initiates in the valley) it is possible to suppose that Shantikara Acarya was the first one of the Vajracarya priests. Between the seventh and the fourteenth century the structure of the Swayambhu Stupa was restored many times, while the Stupa was one of the main centres of activities involving the preaching of both Mahayana and Vajrayana precepts. Being of chief priority for all Buddhists, the Swayambhu Stupa represent the full-fledged doctrine of the "Pancha Buddha".

By the 12th and 13th century A.D. and with the beginning of the Malla rule in Nepal, many Buddhist refugees came to the Kathmandu valley in order to escape the Muslim invaders occupying northen India. In this time, many Buddhist monasteries decorated with wood carvings were established. The wood carving of those Nepalese Bahals and Bahils show the fully developed Buddhist iconography centered around the images of the "Pancha Buddha". Thus, by the 13th and 14th century A.D., the iconography as well as the system of the "Panchha Buddha" became fully established and integrated with in the Nepalese Buddhist community.

b. "Pancha Buddha" in literature:

Already various Mahayana texts which were probably compiled in the first centuries of the Christian counting, reveal the one or the other name of the "Pancha Buddha". The

"Saddharma Pundarika Sutra" having existed before of the 2nd century A.D. reveals a great theophany divine manifestation of the Buddha as the glorified lord of the entire universe. Here, a foundation is already laid down for a more differentiated conception of Celestial Buddhas. The "Sukhavati Vyuha" accounts the wonders of Amitabha's western "Land of bliss" (sukhavati). The western cardinal direction in which Amitabha is residing is established by this scripture. The "Akshobhya Vyuha" describes the Buddha Akshobhya. The "Karunapundarika" is a Mahayana text which is concerned with Shakyamuni Buddha, Amitabha and Bodhisattvas. The late Mahayana sutra "sarvatathagatatattvasangraha" text which is concerned with Shakyanmuni Buddha appearing in the centre of mandals as the "Resplendent one" (Vairocana), who, in turn, manifests his transcendence by appearing in a fivefold cosmic form as the "Pancha Buddha". This particular Mahayana text is probably the first one which described the "Pancha Buddha" as a homogeneous group.

The first texts of the Vajrayana teaching are the Guhyasamaja Tantra (4th century) and the Havajra Tantra (7th, 8th century A.D.)which reveal deathly elaborated ideas of the "Pancha Buddha" together with their female companion, their associated Buddhistattva etc. In these texts, the conception of five families (Kula) is elaborated for the first time. Between the eighth and the twelveth century, the Sadhana literature was complied of which two are worth to be mentioned. There are the Sadhana mala which includes a great number of Buddhist divinities to be meditated upon and the Nispannayogavali, a treatise written by Avayakargupta, which expains the imagination process of the mandala and describes various forms of the five Buddhas.

The Advayavajrasangraha is a later Vajrayana text (10th/11th A.D.) dealing in a particular section, the Panchakara chapter, with the "Pancha Buddha" regarded under various aspects. There are other texts, such like the Pancha Buddha Dharrani, the Pancha Raksa, the Dharmakosa Sangraha, which include among other topics essays on the "Pancha Buddha".

The Swayambhu Purana is unmistakably the most popular text among the Nepalese Buddhist devotees which reveals the mythological beginning of the "Pancha Buddha" in elaborated manner, and also relates the mythological and the mundane history of Swayambhu nath itself and the area around.

"Pancha Buddha" Performances

There are three dates within the Nepalese festival calender, in which the five Buddhas are clearly involved.

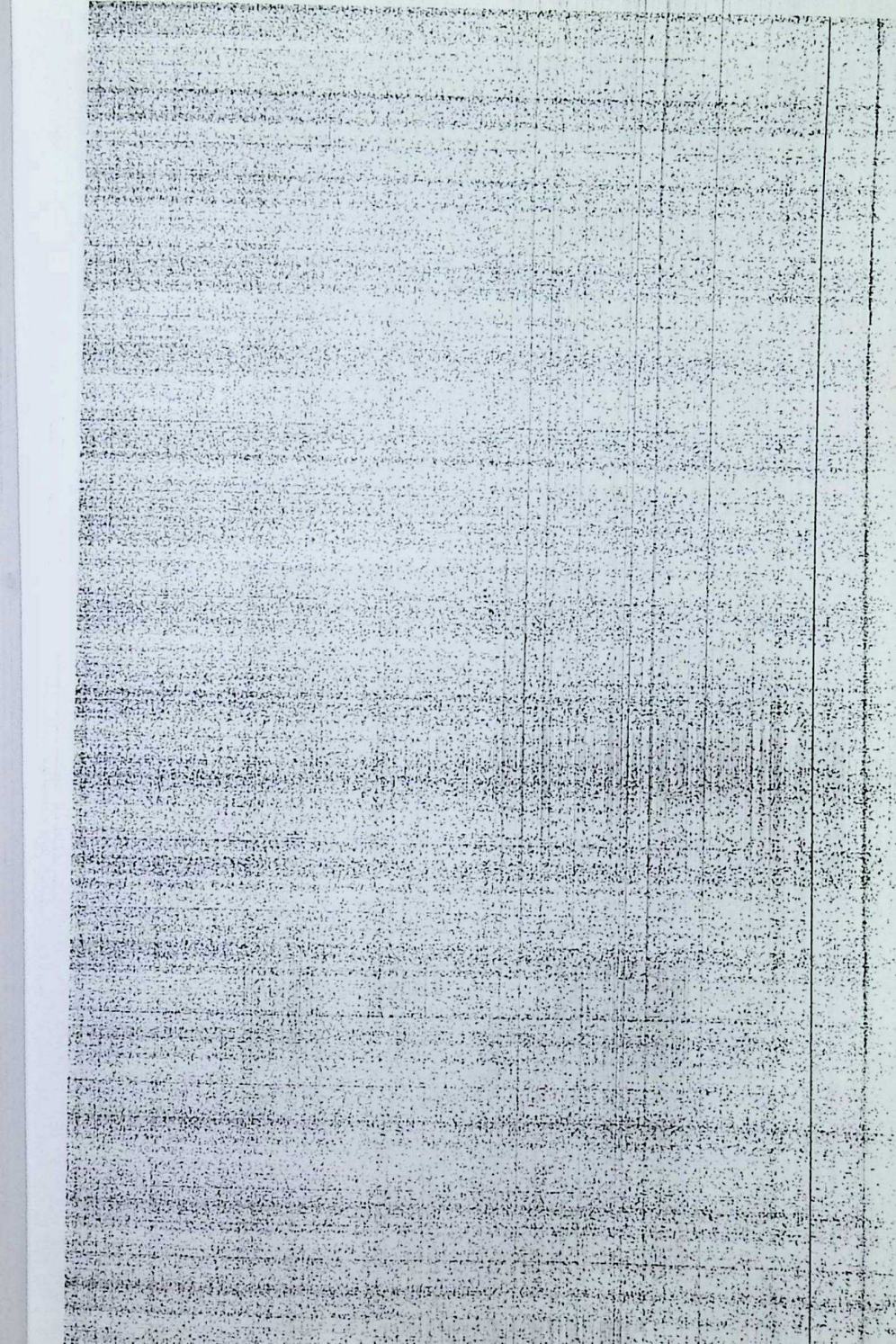
During the "Astami" festival, there is the auspicious reminiscence to the Swayambhu Pancha Buddha in the Pashupati Nath main shrine, when a priest put on the Pashupati Lingam the Pancha Buddha cap or crown. (Mukuta Astami the 8th day of the bright fortnight of the month of kartika Nov.) This ritual repeated every year goes back to a legend, whose hero was the so called Verupaksya. Fearing the hostility of Verupaksya, Pashupati went to the Swayambhu Buddha in order to get help. He was advised to wear the Pancha Buddha cap on the arrival of Verupaksya. Doing this, Pashupati received obeisance from Verupaksya who was believing to meet Buddha.

During two other Nepalese festivals, the Buddha Jayanti and the Indra Jatra, the **Pancha Buddha** are represented by five Vagrācārya priest who perform ritual worship on these occasions. Early in the morning, Vajrayāna priests, the Vajrācāryas, circoumambulate the Swayambhu Stupa on the day of the Buddha Jayanti. In front of the niches of the five Swayambhu Buddhas, they perform a ritual by using symbolic hand gestures (mudras) and typical Buddhist instruments like the bell and the vajra.

The chariot procession of the Indra Jatra is accompanied by five Vajracaryas represnting the five Buddhas in this festival. The dresses of the priests are distinguished by the characteristic five colours of the five Buddhas. Thus, the Vajrācārya priest dressed in white represents Vairocana; likewise, the blue dress of another priest signals Akshobhya, the yellow one is Ratnasambhava, the red is Amitabha, and the green dress introduces Amoghasiddhi. The five Vajrācārya priest wear a solid crown, on which frontside are relief of the "Pancha Buddha".

During the procession, the priest perform religious worships either in front of an idol or devotee at the different places. In almost all the performances, they display different mudras, which symbolically convey certain religious meanings and precepts, indicating the ned for all to attain Nirvara. These two occasions, the Buddha Jayanti and the Indra Jatra, give examples of "Pancha Buddha" Carya performances in the framework of ritual, worship and religion.

As for example, a few photos are presented on the following pages in order to introduce the traditional "Pancha Buddha" crown, the Vajrācārya dress, as it is worn on the occasion of the Indra Jatra procession, and one scene of the religious mudrā performance.



The "Pancha Buddha"

By the "Pancha Buddha" or the Five Buddhas, we mean Vairocana, Akshobhya, Ratnasambhava, Amitabha and Amoghasiddhi.

Vairocana, the "illuminator" is according to Nepalese Buddhism the chief and first one among the five and represents the centre of the stupa. Akshobhya is the "untroubled one" or the "immovable". Ratnasambhaba, the "source of jewels" or the "Jewel-born one" is also known under the names Ratnaketu and Ratnesha. Amitabha, the boundless light has also other names which are Amritabha and Amitayu; the latter is particularly known in Tantrik Buddhism. Amoghasiddhi stands for the "unfailing success".

These five Buddhas being a homogeneous group are referred to as the five Tathāgata and the five Jina or victorious ones in the various Buddhist scriptures. In Nepal, they are known as the five Dhyani Buddhas; such a name probably wants to make evident that the five Buddhas are constantly engaged in profound meditation (dhyana). However, this name, applied particularly in Nepal, can not be found in any Buddhist scripture.

The five Buddhas were mentioned and described in the Mahayāna phase of Buddhism for the first time, when the typical Mahayāna teaching of the Bodhisattva ideal was already established. During the Vajrayāna phase beginning by the third or fourth century A.D., their importance increased and, finally, they were conceived as being the central axis of the entire Buddhist pantheon.

The five Buddhas are to be considered under two chief levels of understanding. These are, first, the iconographical concept, and, secondly, the doctrinal idea, of which the "Pancha Buddha" are a symbolical expression. The iconographic conception of the Five Buddhas, again, can be regarded as having two principle division: (a) the Mahayāna concept of Pancha Buddha iconography and (b) the Vajrayana iconography, which is based on the Mahayāna one.

a. Notes on Mahayāna Iconography of the "Pancha Buddha":

The Mahayāna teachings describe the "Buddha" as being more then only a historical person. Above all, Buddha is the essence of the being; this situation is technically described as being the "Dharmakāya" in Mahāyāna literature.

In addition to the Dharmakāya (Dharmabody), Buddha possesses a Body of form (skrt.: Rupakāya), which has a twofold quality. There is the "Sambhoga Kāya" which has a glorious divine shape. It is claimed in Mahayana Buddhism that the Buddha teaches Ayalokiteshvara and other great beings of the tenth stage with this body called Sambhogakāya. With the body called Nirmanakāya, Buddha is staying in the world of desire (kāmadhātu) teaching the "Dharma" to human beings and delivering them from delusion and suffering.

According to Mahayāna, the essence of the "Pancha Buddha", Vairocana and the other four, is equal to the Buddha possessing the Dharmakāya. Thus, the "Pancha Buddha" being essentially equal to the Buddha, the completely enlightened one, are residing in the highest possible realism (arūpa dhātū) and are characterised by the thirty-two major and eighty minor marks (lakshana). In order to show the general iconographic expression of the "Pancha Buddha", these thirty-two superior marks or Mahā-purusha-lakshana and the eighty inferior signs or anuvyanjana-lakshana may be listed at this place:

B 1. 32 Maha-Purusha-Lakshana .....

1. the feet are like golden sandals;
2. a cakra, wheel, is in the centre of the sole;
3. the heels are atremenly soft being like balls of gold;
4. the fingers taper gradually to the end;
5. the palms and the hand are as soft as cotton dipped in oil;
6. the palms and soles appear like richly ornamented windows ;
7. the instep is high;
8. the leg are those like an antelope, round and full;
9. the arms were straight and long;
10. the secrets parts are conceled, as the pedicle of the flower is hid by the pollen
11. the skin is soft and smooth as an image polished by the tooth of a tiger;
12. the body does not collect dust or dirt, at the lotus is not defiled by the mud in the midst of which it grows.
13. the hair on the body is smooth, not rough not straggling ;
14. all the hairs of the body are curled towards the right hand;
15. the body is perfectly straight;
16. the soles, palms, shudders and the back are rounded and full;
17. the upper part of her the body is full like that of a lion ;
18. the "antarasas" are like a golden oven;

19. the body is high and round;
20. the neck is like a golden drum;
21. the seven thousand nerves of taste all bent toward the tongue, so that he is sensible of the slightest flavour;
22. he has a lion strength;
23. the forty teeth are all of equal size;
24. the teeth are perfectly white, as if made from a conch shell;
25. the teeth are like a row of diamonds, without any orifice;
26. the teeth shine like the stars of a constellation;
27. the tongue is so long that by putting is out is could touch the fore head, or theorifices of the ears;
28. the voice if seven toned like that of Maha Brahma, and melodious;
29. the eyes are blue, and sparkle like spphire;
30. the eyes are round, like those of a new-born calf;
31. upon the forehead is a look of hair curling towards the right (urna)
32. ushnisha, the protuberance on the skull.

c. The So Anuvyanjana Lakshana or Inferior Signs:

The form of the body is well moulded; the members of the body are proportioned to each other; the body is round or plump, the nails are of a copper colour, high in the centre and sloping to the sides, and smooth; the calf of the legs are strong and firm' the sole is flat so as to touch the ground in all places alike; the gait is like that of the royal elephant, lion hansa and bull; the hair of the body incline towards the right; the knees are well rounded; the navel has no perforation, it is deep, and hent towards the right; the shoulders are like those of the royal elephant; the members are properly divided; proportionate, full, extremely soft, and well put together, so as to be easily known or distinguished; the body is without a spot, symmetrical, pure, and clear; strength of a kela of elephants; the nostrils are high; the gums are red, the teeth are clean, round, and well set; the senses are very acute; the lips are red; the mouth is long; the lines on the hands are long, deep, straight, and auspicious, the temples are full; the eyes are long and broad, and of five rays; the hair was gradually turned; the tongue is soft, thin and red; the ears are the long; the head is well made, round, without any irregularities and not thick; the body is erect, like an umbrella; the forehead is long and broad; the eyebrows are soft, uniform, large, and long; the body is soft, shining and emitting a pleasant smell; the hair of the body is uniform, soft and of blue colour; the drawing of his breath is gentle, almost inperceptible; the mouth smells sweetly; the hair of

the head is blue, soft uniform, not tangled and in just proportion; the body emitts rays to the distance of a carpenter's cubit.

The Mahayana iconographic description of the Pancha Buddha, furthermore, is listing as common characteristics the monastic garments dropped over one shoulder and arm while the other shoulder and arm is left bare, the begging bowl which they may wear in the lap and the lotus, on which they are sitting. They are sitting in the lotus posture (padmāsana) being in a meditative attitude with the eyes half closed. They do not wear any ornaments.

While the signs and characteristics, up to now referred to, are the possessions of each one of the "Pancha Buddha", they are distinguished by the five different hand gestures (mudra).

A theory about the origin of the "Pancha Buddha" relates that these five Buddhas might have their own distinguished hand gestures to Shakyamuni Buddha himself, who had used mudras on memorable occasions. Three of the five Mudras can be easily traced back to such historical events in the life of Shakyamuni Buddha. Preaching in Sarnath after his Enlightenment, Buddha displayed the Dharmacakra mudra (the hand gesture of turning the wheel of Dharma). Among the "Pancha Buddha" it is vairocana who exhibits the Dharma-cakra mudra and, therefore, he may be a prototype of the "Preaching the - Dharma-situation". Shortly before his Enlightment, Buddha was confronted with the temptation of Māra; at that moment, he displayed the Bhumisparsha mudra or the earth-touching gesture. He called the earth-goddess or wideness. The same mudra is the characteristic hand gesture of Akshobhya. Various Buddhist scripture of the Mahayana describe Buddha being absorbed in profound meditation; his hands are placed in the lap showing the Dhyana mudra.

The Dhyana mudra or gesture of meditation is displayed by Amitabha. Ratnasambhava and Amoghasiddhi are respectively characterized by the Abhaya mudra and Varada mudra. The former signals "Do not fear," and the latter is a sign of granting gifts or boons. Shakyamuni might have displayed them on various occasion as well. Thus, we are able to prepare the following tables.

Vairocana	Dharmacakra mudra
Akshobhaya	Bhumisparsha mudra
Ratnasambha	Varada mudra
Amitabha	Dhyana mudra
Amoghasiddhi	Abhaya mudra

Description of the plates on the pages 21 and 22 :

These four plates show the images of four of the "Pancha Buddha" found in the niches of the Ashoka Stupa, Lagankhel, Patan. The four niches are facing the cardinal direction of the compass. The Ashoka Stupa is said to be erected by the Emperor Ashoka but history does not support the visit of Ashoka in Kathmandu, valley. The Dharmaduta Mission sent by him is a historical fact sublautinded by the construction of four stupa in the four cardinal directions of Patan.

The four images, however, must have been inserted by a later date, as they reflect Mahayana precepts, which developed by the beginning of the first or second century A.D..

The four images represent

a.	Akshobhaya bhumisparsa mudra	east
b.	Ratnasambhava varada mudra	south
c.	Amitabha dhyana mudra	west
d.	Amoghasiddhi abhaya mudra	north

Vairocana is not found depicted in this Stupa.

The four images are shaped according to rule of Mahayana aesthetics and, thus, clearly represents images of the Mahayana period. (See also discussion above).

Description of the Palates On the Pages: 25 and 26 :

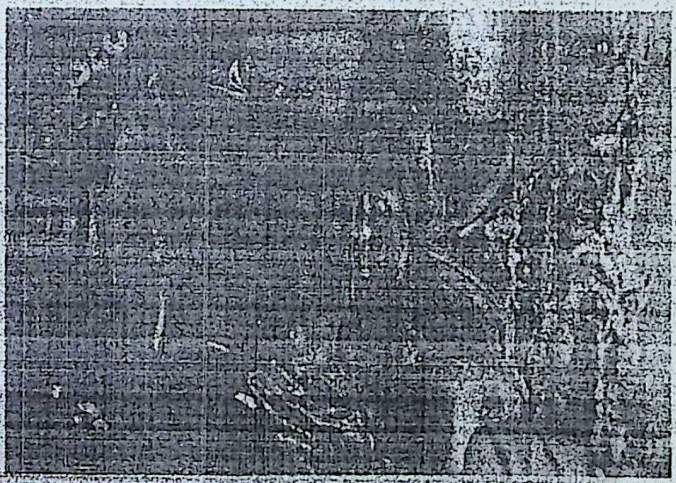
These five plates show the five images of the "Pancha Buddha" as they are presented in the five niches of the Swayambhu Stupa.

The Swayambhu Stupa has a legendary beginning going back to other world a aeons (kalpas) of the mythological time. The structure of this Stupa, as we see it nowadays, is said to be erected by Shantikara Acarya as early as the seventh or eighth century A.D.

The images of the five Buddhas represent a synthesis of both Mahayana and Vajrayana aesthetics. They are adorned with kingly Bodhisattva garments and one of them, Ratnasambhava, is wearing the crown (mukuta) which is one of the five chief ornament. The crown of Ratnasambhava is richly decorated with symbolic signs and flowers.

The five plates are showing:

a. Akshobhaya	bhumisparsha mudra	east
b. Vairocana	dharmacakra mudra	between Akshobhya and Ratnasambhava
c. Ratnasambhava	varada mudra	South adorned with the crown decorated with various symbols
d. Amitabha	dhyana mudra	west
e. Amoghasiddhi	Abhaya mudra	north

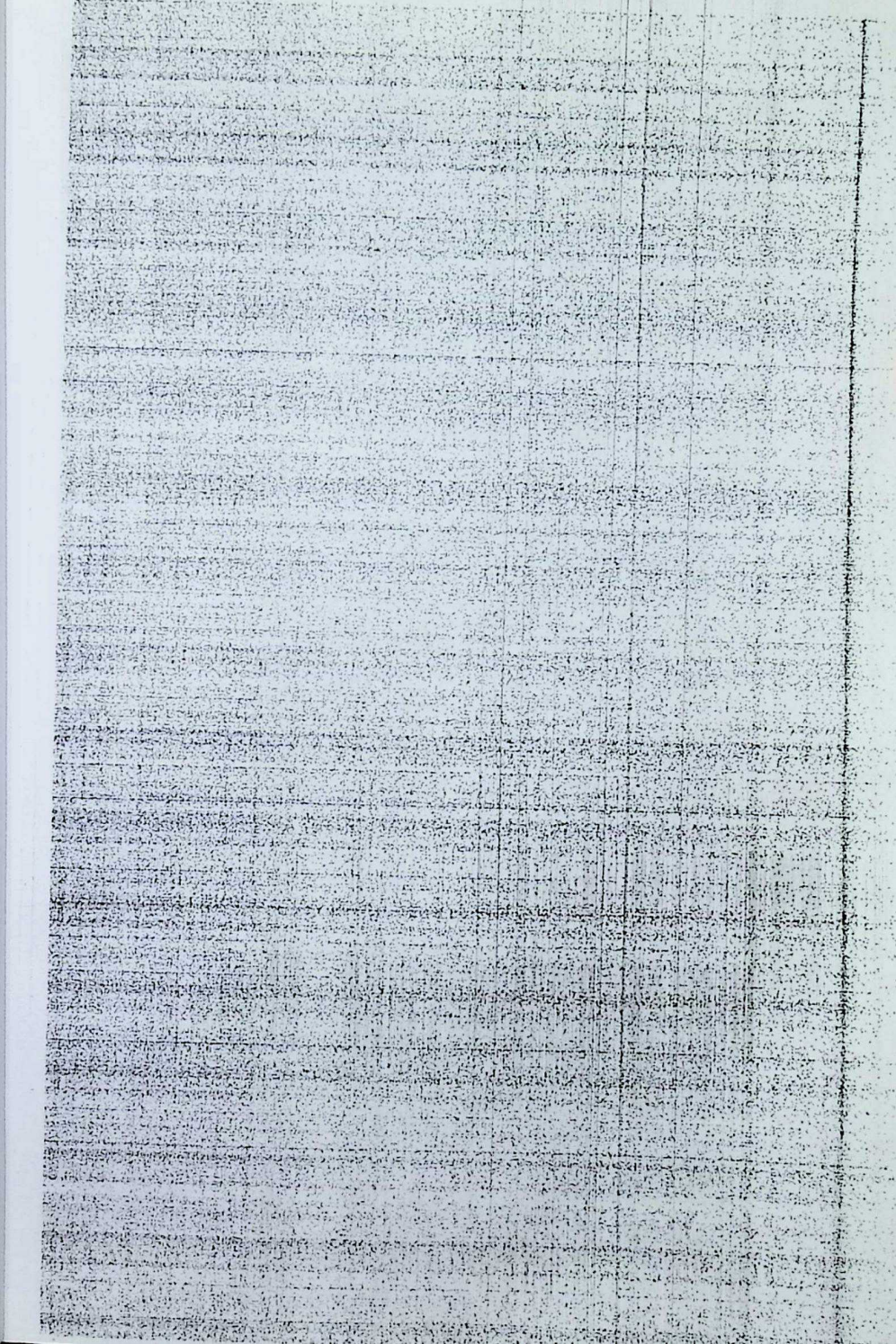


Description of the Palates On the Pages 29 and 30 :

These five plates are introducing the five mounts (vahāna) of the "Pancha Buddha".

a. Lion mount of vairocana
b. Elephant mount of Ashobhaya
c. Horse mount of Ratnasambhava
c. Peacock mount of Amitabha
e. Garuda mount of Amoghasiddhi

The five "vahāna" images are placed under the niches of their Buddha around the Swayambhu Stupa.



b. Notes on Vajrayana Iconography of The "Pancha Buddha"

With the rise of the Vajrayana phase of Buddhism beginning in the third or fourth century A.D., Buddhist iconography emerged with an immense variety and complexity.

The iconography of the "Pancha Buddha" was subjected to changes as well. The extreme peaceful-meditative face expression of the Mahayāna time changed into a mild or even a fierce, awe-inspiring expression. The five Buddha, as they are conceived by a Vajrayana Buddhist, may either be seated in a position, now, called vajra asana, or standing, or even dancing. The Vajrayana artists intensified the outline of the Mahayanic "Pancha Buddha" iconography by introducing two more distinctive configuration of "Pancha Buddha" These two now forms of the five Buddhas are known under the names: the "Crowned Buddha" and the Heruka Buddhas".

The crowend "Pancha Buddha" are characterized by the 32 major and 80 minor a marks, their face expression is rather mild than ascetic and they are sitting on a lotus in a posture called "Diamond seat" (vajra asana). They are wearing silk garments and are adorned with the characteristic kingly Bodhistattva ornaments including the typical crown (mukuta). They may appear sitting alone on the lotus throne or in companion with their female counterpart. Usually, the "Crowned "Pancha Buddha" are depicted having one head and two arms; their hands are displaying their respective mudras or hand gestures. A further intensification of the crowned "Pancha Buddha" type within the range of Vajrayana is shown by the "Akshobhaya mandala" exposition of the "Pindikrama Tantra" tradition. Here Akshobhya is introduced as being in a fierce mood; having three faces: right=white, middle=dark blue, left=red; having six arms: holding the krodhavajra, wheel, lotus, bell, wishing-gem, sword;

Vairocana: mild mood, three faces: black, red; six hands: wheel, vajra, white lotus, bell, gem, sword.

Ratnasambhava: mild mood; three faces: yellow, black and white; six hands: gem, vajra, wheel, bell, yellow lotus, sword.

Amitābha: mild expression; three faces: red black, white; six hands staff, full-blown lotus, vajra, wheel, ratna, sword.

Amoghasiddhi: Mild expression, three faces: black and white, green six arms: sword, vishvavajra, wheel, bell green lotus, gem.

All of them are wearing the five ornaments and are sitting in the Diamond pose (vajra asana). The "Pancha Buddha" exposition of the mandala of the Pindikrama Tantra is a good example to demonstrate with what complexity the five Buddha have emerged during the Vajrayana phase of Buddhism. In Nepalese monasteries, such like the Ithum Baha or the Cushya baha, we even. Find figures of the "Pancha Buddha" on the struts in standing or dancing pose having similar attributes as it was introduced above.

Description of the Plates on the Pages 34 and 35 :

The figures on the struts as shown on these four plates are found in the courtyard of the Chushya-baha (sanskrit: gunakaramahavihara) in Kathmandu; they represent the four Buddhas of the four cardinal directions of the compass.

The Chushya baha dates probably back to the 13th century or 14th century A.D., and presents well- preserved Buddhist wood carvings of the Vajrayana iconography.

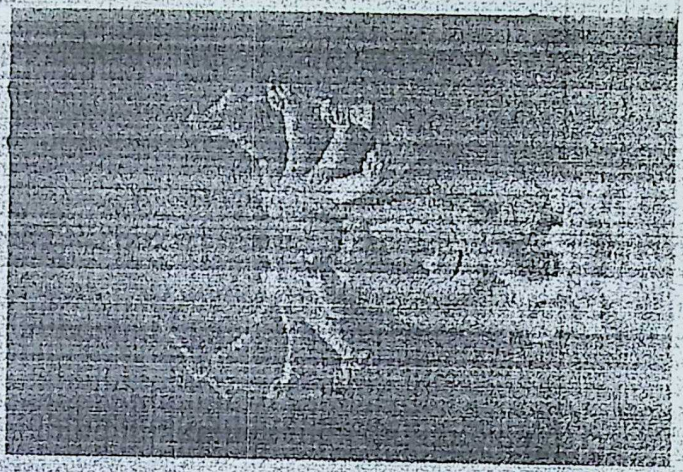
The figures on the struts (4 plates) are placed on both sides of the entrance to the main shrine of that monastery. The figures are standing with crossed legs (svastika asana) upon a lotus under a tree and are wearing flower -garlands, the crown and the other ornaments. They have four heads (three of which are visible) and eight arms holding various emblems of Vajrayana teachings.

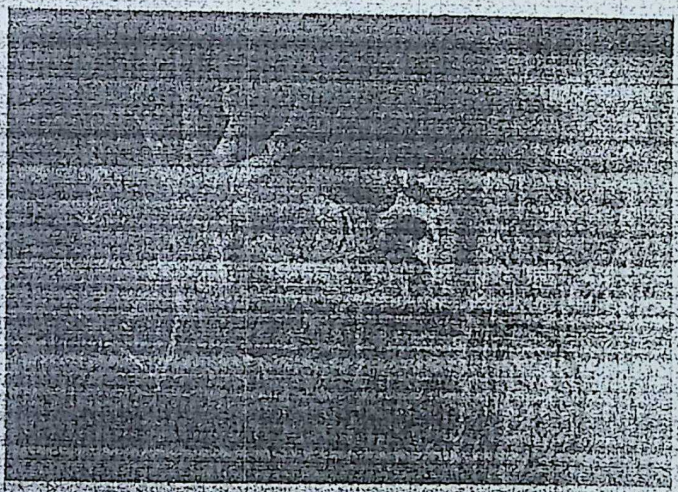
The four figures can be recognized as the four Buddhas of the cardinal points because of their mounts (vahana), which are shaped at both sides of their feet.

Thus:

A.	Akshobhya	elephant (mount)	holding the emblems: sword, vajra, arrow, elephants goad, noose, bow, bell, tarjanimudra.
B.	Ratnasambhava	horse (mount)	holding the emblems: shored, arrow, elephant, goad, noose bow, bell banner with the jewel on the top,
C.	Amitabha	peacock (mount)	holding the emblems: vajra, arrow, sword, elephant-goad, bell, bow.
D.	Amoghasiddhi	garuda (mount)	holding the emblems: sword, vajra, arrow, elephant, goad, noose, bow, bell, tarjani mudra.

(Some emblems are damaged)





Vairocana is identical with the images on the torana of the entrance to the main shrine; this image can be identified as Vajrasatva. These images are similar to the various description of the mandalas exposed in the Nishpannayogavali.

The other new shape of "Pancha Buddha", which was introduced by later Vajrayana Buddhist, are the five so called "Heruka Buddhas". They represent a powerful and energetic form of the "Crowned Pancha Buddha" having almost a feverish bizarre expression. In most of the cases, these five Heruka Buddhas are depicted in dancing pose, such like the Ardhaparyanka asana or the Pratyalidha asana.

Instead of the kingly Bodhistattva ornaments, they wear the five Dharmapala ornament, which are made from skulls and bones. They carry the usual symbols and attributes of the "Pancha Buddha" and have either one head and two arms or three heads and six arms.

The following table may help to identify them:

Pancha Buddha	**Heruka Buddha**	**Colour**
Vairocana	Buddha Heruka	White
Akshobhya	Vajra Heruka	Dark blue
Ratnasambhava	Ratna Heruka	Yellow
Amitābha	Padama Heruka	Red
Amoghasiddhi	Karma Heruka	Green

The additional names vajra, ratna, padma, to Heruka are the symbols of Akshobhya, Ratnasambhava and Amitābha, respectively. The terms "Buddha" and "Karma" are used to describe the familiar of Vairocana and Amoghasiddhi.

Tables of basic iconoghraphic features of the "Pancha Buddha":

Pancha Buddha	Direction	Colour	Hand gesture
Vairocana	centre or east	white	Dharmacakra mudrā Bodhyanga mudrā
Akshobhya	east or centre	black dark blue	Bhumisparasha mudrā
Ratnasambhava	south	yellow	Varada mudrā
Amitābha	west	red	Dhyana or Samadhi mudrā
Amoghasiddhi	north	green	Abhaya mudrā

	mouth (vāhana)	Symbols (cihna)
Vairocana	lion	cakra (wheel)
Akshobhya	elephant	vajra (diamond ? thunderbolt)
Ratnasambhava	horse	ratna (jewel) cintamani (wish-granting gem)
Amitābha	peacock	padma (lotus) patra (begging bowl)
Amoghasiddhi	garuda	vishva vajra (crossed vajra) khadga (sword)

	pose (asana)	support
Vairocana	Padmasana Vajrashana Svastika asana	white lotus or double lotus
Akshobhya	ditto	blue lotus or double louts
Ratnasambhava	ditto	yellow lotus or double lotus
Amitābha	ditto	red lotus or double lotus
Amoghasiddhi	ditto	blue-green lotus or double louts

The major contribution of Vajrayana Buddhists to Buddhist iconography is their invention of the five families called "Pancha Kula". By means of these five families, Vajrayana Buddhists organied the whole Buddhist divinities and present the Buddhist Pantheon in a systematized form. The "Pancha Buddha" are regarded as the chiefs or lords of these five familiaes (kulesha, kuleshvara). The Guhyasmaja Tantra, which is the earliest Buddhist tantra introducing the "Pancha Buddha" system, says: dvesha mohas tatha rages cintamani samayas tatha;" (the five kulas) are dvesha (hatred), moha (delusion), raga (lust), cintamani (wish-granting gem) and samaya (convention). The advayavajra ·sangraha introduces the five families in its "Panchakara" section. They have the names: vajrakula, tathāgatakula, ratnakula, padmakula and karmakula.

The affiliation with the five Buddhas, who are the heads of these families, can be tabulated as follows:

Pancha Buddha	**name of family according to:**	**b. Advayavaj-rasangraha**
	a. Guhyasamaja Tantra	
Vairocana	moha kula	tathagata kula
Akshobhya	dvesha kula	vajra kula
Ratnasambhava	cintamani kula	ratna kula
Amitabha	rāga kula	padma kula
Amoghasiddhi	smaya kula	karma kula

Each of the five families (kula) includes basically a lord or progenitor (kulesha), who are the "Pancha Buddha", and the progeny (kulika), who are the numerous deities and beings. The members of the progeny (kulika) of the families include a mother, Bodhisattvas, Ushanisha, male and female wrathful ones (krodha) and gate keeper (dharmapala). The mothers of the families are the "Pancha Buddha Prajnā" Lochanā and the others.

The Nispannayogavali treatise formulates certain definite rules by with the affiliation of the deities can be determinate, in its different chapters. It is for instance said that the eastern deities basically have Akshobhya as their "Kulesha, likewise, the southern deities go with Ratnasambhava, the western with Amitabha, the northern with Amoghasiddhi.

Another chapter give the information that all the white deities are member of vairocana's family, the black or dark blue deities are member of Akshobhya's family, the yellow deities are member of the family of Ratnasambhava, the red deities belong Amitabha's family and the green deities have Amoghasiddhi as their lord. Rules for the affiliation of deities appearing in the intermediate corners are also given: the deities in the "Agni" or south-eastern coner belong to Akshobhya, those of the "nairitya" (south-west) corner belong to Ratnasambhava, those of the "Vayu" (north-west) belong to Amitabha and those deities appearing in the "Ishana" (north-east) are the members of Amoghasiddhi's family.

Almost all member of the five families are wearing the crown, which is the chief one of the five ornaments. The crown has on its front side either five signs, which are similar to flames of a candle, or five miniature figures, who are the "Pancha Buddha".

The principal image among the five on the crown is the miniature figure of the parental Buddha. This is another recognition sign as how to find out the God's and goddess' belonging to one of the five families (Pancha Kula).

From the information above cited, the following table is given for convenience:

Pancha Buddha or Kulesha	deities in cardinal direction	deities in intermediated	colours of the deities
Vairocana			white
Akshobya	east	agni (south-east)	black (dark blue)
Ratnasambhava	south	nairitya (south-west)	yellow
Amitabha	west	vayu (north-west)	red
Amoghasiddhi	north	ishana (north-east)	green

Examples of the above given abstract outline are given in the following table:

Pancha Buddha or Kulesha	Bodhisatva a. Male	b.Female	Krodha or wrathful ones
Vairocana	Kshitigarbha Maitreya	Vajravarahi Sitatapatrā Ushnishavi-jayā	Acala
Akshobhya	Vajrapani Manshushri	Nairatmaya Janguli	Shumbha
Ratnasambhava	Ratnapani Akashagarbha	Aparajita	Takkiraja
Amitabha	Padmapani Lokeshvara	Kurukulla Ekajata	Hayagriva
Amoghasiddhi	Vikshamin	Mahashrita rini	Mahabala

The employment of systematic five-fold analogies is frequently found in both Mahayanic literature and Vajrayana Tantric texts. Buddhist Tantric texts, such like the Guhyasamaja Tantra, the Hevajra Tantra and the Advayavajra Sangraha, introduce five-fold sets of categories which are going with the group of the "Pancha Buddha".

By this way of corresponding or correlating philosophical or ritual-religious categories to the set of the five Buddha's, the system or doctrine of the pentad is established. On the following pages, tables are prepared on the basis of different texts to make evident the five-fold correspondences going along with the "Pancha Buddha". By the same time, it might become clear of what the five Buddhas are representatives.

1

Pancha Buddha	Direction	Colour
Vairochana	east (1)	white
Akshobhya	centre (1)	dark blue
Ratnasambhava	south	yellow
Amitabha	west	red
Amoghasiddhi	north	green

1 *note: according to Nepalese Buddhist and the Swayambhu tradition, Vairocana is in the centre and Aksobhaya in the east. The above listed correspondences are abstracted from Vajrayanic tantrik texts.*

2

Pancha Buddha	Skandha (Personal Aggregate)	Winds (Pranavaya)
Vairocana	rūpa form	vyana prana or vayu
Akshobhya	vijnana perceptions	pran a vayu
Ratnasambhava	vedana feelings	apana vayu
Amitabha	Samjna ideas	udana vayu
Amoghasiddhi	samskara motivations	samana vayu

3

Pancha Buddha	Jnāna (knowledge)	Adhistana (Superintendent)
Vairocana	Dhaarmadhatu (of natural realm)	kāya (Body)
Akshobhya	adarsha (mirror-like)	citta (Mind)
Ratnasambhava	samatā (of equality)	guna (merits)
Amitabha	pratyavekshana (discriminative)	vāk (speech)
Amoghasiddhi	krityanustana (of the procedure of duty)	karma (acts)

4

Pancha Buddha	Bija mantra	Mahabhūta (great elements)
Vairocana	"om" (white)	akasha (pervasive space)
Akshobhya	"hum" (dark blue)	ap (water)
Ratnasambhava	"svā" (yellow)	prithivi (earth)
Amitabha	"ā" (red)	tejas (fire)
Amoghasiddhi	"hā" (green)	vayu (wind)

5

Pancha Buddha	Consciousness of Candidates	Sensory domain
Vairocana	moha (delusion)	rūpa (forms)
Akshobhya	dvesha (hatred)	shabda (sounds)
Ratnasambhava	paishunya (slander)	gandha (odors)
Amitabha	rāga (lust)	rasa (tastes)
Amoghasiddhi	irshya (jealousy)	sparsha (tangible)

12

6

Pancha Buddha	Ornament-Association	Five-fold divion of "Kalasha abhisheka"
Vairocana	rucakam (bracelet)	nama-(name)
Akshobhya	mukuta (crown)	toyaseka-(water)
Ratnasambhava	kanthika (necklace)	mauli-(diadem)
Amitābha	Kundalam (ear-ring)	vajra-(diamond)
Amonghasiddhi	mekhala (belt)	ghanta-(bell)

7

Pancha Buddha	Season	Time of the day	Taste
Vairocana	Hemanta (autumn)	Mornings/ evenings	sweet
Akshobhya	winter	noon	pungent
Ratnasambhava	spring	third/fourth parts of day nights	saline
Amitābha	summer	evening twilight	acid
Amoghasiddhi	rainy season (monsoon)	middle part of the night	bitter

The "Five Buddhas" and the Female Companionship:

Being seated in a posture called Vajraparyankāsana upon a lotus flower, adroned with sarmente and ornaments and wearing her hair tied up forming a kind of crown. She has one head and four arms, two of which are displaying the Dharmachakra Mudrā, symbol of preaching the Noble Truth; the other both are holding each the rosary and a lotus which supports a book. She is the Prajna Paramita, the goddess who, represents the perfection of wisdom. Prajnā Pāramitā is the embodiment of the Mahayana in both its aspects, in form of the metaphysical doctrine as taught in the Mahayana scriptures of the same name, and in the shape of the Goddess who is said to confer the perfection of insight and wisdom being the object of intense religious devotion.

Already in the time of early Mahayana, she was the great goddess to receive great devotion by the Buddhist community and was regarded to be the "Mother" of the five Tathagata or Panch Buddhas. In fact, the Prajnā Paramitā scriptuers, according to the tradition, restored from the realms of the Nāgas by Arya Nāgārjuna in the second century A.D., were chronologically earlier than those texts which are introducing the Five Buddhas as being an homogeneous group representing the teaching of the pentad.

The second great Goddess of the Buddhists, who, however, appeared modestly in the early time of Mahayana as the companion of the all-compassionate Avalokiteshvara, is Tārā, the saviouress, ever ready to rescue the suffering creatures. Then, in course of time, Tārā impressed the hearts of her devotees that much lasting, that she was given various emblems and weapons and gave rise to an iconographical concept of various forms and multiple aspects.

The Goddess Tārā has a legendary beginning, however, it is well known that in Nepal, there have already been a well formulated cult of her as early as the sixth century A.D. Bhrikuti, who was the daughter of the Nepali king Amshuvarman of that time, was married to the Tibetan king Song steng gam po. The Nepali Princess carried with her small statues of Tara, thus introducing the worship and cult of Tara in Tibet. The Tibetan king's second wife was the princess wanchen of China, and later it is related, both his wifes gave rise to the concept of two distinctive Tara of two colours. Bhrikuti herself was probably the model for the form of the Green Tara having the symbol of closed petals of the lotus, the white Tara with the symbol of the

blue lotus was perhaps shaped after the image of the Chinese Princess.

The Māhayāna Goddess Prajna Pāramitā kept playing the role of an impersonal absolute divinity adorned with emblems pointing to metaphysical contents, Tārā became the Goddess of may sided activities, as it is expressed in many of her distinct iconic forms holding various emblems in her hands and being associated with different colours.

The idea of her having different colours took shape after the formulation of the Pancha Buddha system and with the rise of Vajrayana metaphysics. A testimony, composed by the Buddhist Sarvajnamitra as early as the 8th C. A.D., relates very illustratively her assuming all the five sacred colours associated with the Pancha Buddhas, the five cosmic elements and the five gnoses (jnāra).

Lākshāsindūrarāgaruna tarakiranadityaleuhityam eke, shrī matsā-ndrendranil'opalsdaladalitakshodenilam tathānye; kshī rabadhikshubdha-dugdhikataredhavalam kanchanābham cha kechit, tyadrūpam vishvarū-pam sphatikavad upadhayuktibhedād vibhinnām.

Being red like the sun with rays more brilliant and red than the lac and vermillion, such Vision some have of you (Tārā). Being whiter than the milk churned cut of the milky ocean, thus see you others; others again see you blue like the sapphire; some see you golden; like a crystal which changes its colour with the change of things around it, are your manifold forms.

Thus, three more colours, with which the Tārā is joined are established in addition to the two principal ones of the earlier times.

As we are concerned with the "pentad" headed and represented by the Pacha Buddhas in the present study, we have to deal more with the idea of the female companionship as their being associated to the Pancha Buddhas.

In terms of the Nirtya (dance), this will show the group dance having male (those are the Five Buddhas) and female (these are the female companies) members.

Developed from an early concept in the Mahayana phase of Buddhism, the female companionship became very important in the course of time and during the rise of the Vajrayana iconography. The number of goddesses within the Buddhist Pantheen is bewilderingly large; here, we are focusing only on

those female companion who are directly associated to the Pancha Buddha's and the playing the essential part. Thus, there are three main groups of female companion, which are:

a. the Five Tārās,
b. the Five Prajnās,
c. Five Goddesses called "Pancha Buddhās"

a. The Five Different Tārās - Companions of the Pancha Buddhas

Developing from the modest role as the female companion of a Bodhisattva, namely Avalokiteshvara, Tārā, firstly, became conceived as having manifold forms and emblems and colours, later, she has been affiliated to the Pancha Buddhas as their female consorts. In such her function, the Tārā has five particular and distinctive appearances, five different emblems, or five different functions.

The Swayambhu Stūpa presents four female goddesses in its four niches, which are placed at the intermediate points to the cardinal ones of the basic circular structure. These goddesses are known as the four Tārās, who are here considered as the four female companions of four of the 'Pancha Buddhas'. The Tārās accompany the four Buddhas of the four direction -who are Akshobhya (E), Ratnasambhava (S), Amitabha (W) and Amoghasiddhi (N).

The fifth Buddha is Vairocana, and in the Swayambhu Stupa, he is depicted at the place between the positions of Akshobhya and Ratnasambhava. Usually, Vairocana represents the central position of the Mandala. He is not associated by a Tārā in the setting of the Swayambhu Stupa. In fact, the fifth goddess, who is the goddess of the center of the mandala, is seldom represented and iconographically shaped. Thus, the iconographical outline of the Swayambhu Stupa is consistent with the tradition.

These four Swayambhu Tārās are uniform in appearance, they are displaying the typical Tārā-mudrās, which are the varada mudra (right hand) and the vitarka mudra (left hand raised level chest). furthermore, they are adorned with the five characteristic ornaments which are the crown (mukuta), the earrings (kundals), the necklace (kanthika), bracelets for arms and legs (keyūra) and the belt (mekhala). The Tārā of the north-eastern corner, however, is additionally marked by five eyes

being placed at the two soles, in the two palms and on the forehead. Therefore, she is named "Sapta Lochani Tārā" or the Tārā having seven eyes. For better illustration the basic structure of the Swayambhu Stupa is given:

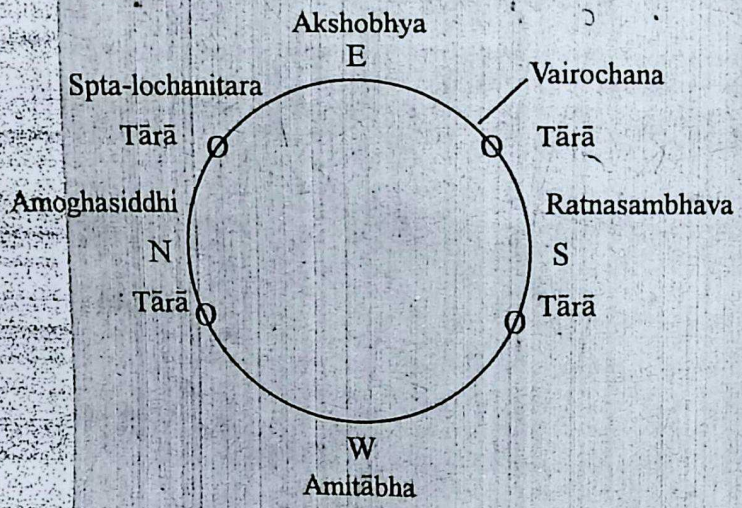


Plate . The Tārā of the Swayambhu Stūpa residing at the intermediate corners to cardinal ones of the campass

Description: She is displaying the varada mudrā (right) and the vitarka mudrā (left). Her leg-position is a variation of the āsana, which is called the lalita asana. She is adorned with the five typical ornaments, which are. 1. The crown, 2. The earrings. 3. The necklace. 4. The belt, and 5th, the bracelets for arms and legs.

In Vajrayāna works, Tārā is introduced as being of many different varieties and having manifold appearances. The only possibility to classify all these forms of Tārā is to classify them with reference to their peculiar colours. From the colour classification then, it is possible to affiliate them to each

one of the Pancha Buddha. Thus, we can make up the following table:

Tārā + Colour	Mudrās	Symbols	Buddha
Sitā Tārā (white)	Vitarka Varada	lotus at left shoulder	Vairochana
Nīla Tārā (blue)		Knife (kartrika) skull (kapāla)	Akshobhya
Pita Tārā (yellow)	Varada	Mālā (garland) padma (lotus)	Ratnasambha-va
Rakta Tārā (red)	Tarpana	shara (arrow) red lotus	Amitabha
Shyama Tārā (green)	Vitarka Varada	lotus at left shoulder or at both ones	Amoghasiddhi

Among these five, the two, Sita Tārā and Shyama Tārā mostly have peaceful and mild (saumya) appearance, while the other three are often depicted as being fierceful (raudra).

In the various texts these Tārās of the five colours are introduced under different names. Thus, the Sita Tara may be : Arya Jāngulī, Astamahābhāya Tārā, Shadbhuja Sita Tārā, and Ushnisha Sita Tārā.

Nīla Tārā : Ekajata, Mahāclīna Tārā,
Pita Tārā : Vajra Tārā, Jāngulī,
Rakta Tārā : Krukullā,
Shyama Tārā : Ārya Tārā, Khadiravani Tārā, Durgottarini Tārā.

However, each one of the above referred variation of the Tārā has an own individual shape and personal symbols, and, therefore, they are conceived as rather being individual deities with unique characteristics than as a homogeneous company under the formula of the "Pentad".

But there are two other examples to be cited, which show very evidently a clear affiliation to the Pancha Buddhas. Simultaneously, it will be shown that these divinities are forming a uniform group.

The Nispannayogavalī has the Vajra Tārā Mandala of which the central deity is the female Vajara Tārā. She is described as having four faces and eight arms; her complexion is

golden (suvarna varnā) and is referred to be member of Ratnasamabhava's family (Vajra Tārā kulesha Ratnesh"). She is surrounded by four deities in the first circle. The text reads as follows:

Pūrvadale Pushpa Tārā shuklā karrābhayām pushpadām bibhrīm; dekshine dhūpa tārā krishnā hastabhyām dhūpakā ttechum dadhānā; pachcime dīpa tārā dipashākhānvitakaradvaya, uttare gandha tārā rakta gandhashankodyatakaradvayā; catasro pi devyshcandrstha; Agnyadi daleshu vairochandaivaranashcakra Vajra padma khadga.

Them in its further exposition, the texts relates: Puspa Tārā ādinām vairochana akshobhya amitābha amonghasiddhi.

From this Sanskrit text we can collect the following information and put them into a tabular form.

Buddha	Tārā	Colour	Direction
Vairochana	Pūshpatārā	white	east
Akshobhya	Dhūpatārā	blue	south
Amitābha	Dīpatārā	yellow	west
Amoghasiddhi	Gandhatārā	red	north
Ratnesha	Vajratārā	yellow	centre
Ratnasamabhava			

In this text, the statement of the relationship between the Tārās and the Pancha Buddhas is important and determining. It is to be noted that the colour associations are not consistent with the usual affiliation.

Thus, the circle can be designed as follows:

A sloka which is found in the sādhanamālā on page 219 of the edited text, introduces another example of the group of five distinct Tārās, of whom four are occupying the cardinal points of the compass.

The names of the companion goddesses, their colours and their attributes in their right hands would suggest their possibly close, connection with four of the Tathagatas or Buddhas. The sādhana is devoted to the Dhanada Tārā, who occupies in the present case the central position. The Dhanada Tārā is another name for the "Green" Tara, and we know from other sources that the Green Tārā belongs to the family (kula) of Amoghasiddhi or is the female companion of the later.

The text runs as follows:

Purve vajratārām krishnavajrahastam;
dakshine Ratanatārām pitām ratnasastam;
pashcime padmatarām raktakamalahasatam;
Uttara Buddhatārām shuklam cakradharinīm.

In the further exposition of this text they are uniformly described as being one-faced, two-armed, bearing in the left hand and "utpala" (lotus), being adorned with various ornaments and being seated in the sattva paryankāsana.

From the information's of the above mentioned verse, we can now design the following table:

Tārā	Direction	Symbol of the right hand	Distinctive colour
Vajra Tārā	east	Vajra (diamond)	dark blue
Ratna Tārā	south	ratna (jewel)	yellow
Padma Tārā	west	kamal (lotus)	red
Buddha Tārā	north	chakra (wheel)	white

In the present text, there is not a clear statement, as it was given in the previous one, that affiliates the four Taras with four of the Five Buddhas. However, by means of colour, symbol and name, we are able to find out the right associations among them. We know that blue is the colour of Akshobhya and the Vajra is the symbol of his family; likewise, yellow and ratna signifies Ratnasambhava, red and the lotus signals Amitabha, white and the symbol "wheel" stand for Vairochana. Therefore, we are now

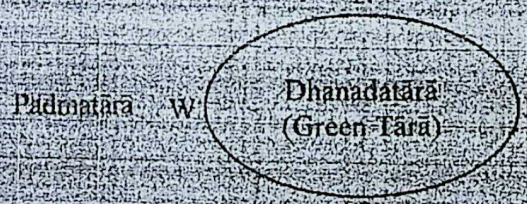
able to make up the following table showing the relationship of Tārās and Buddhas

Buddha	Tara	Common Symbology and Colour
Vairochana	Buddhatārā	chakra (wheel), white
Akshobhya	Vajratārā	Vajra (diamond), dark blue
Ratnasambhava	Ratnatārā	ratna (jewel), yellow
Amitābha	Padmatārā	kamala (lotus), red

The names of the four Tārās by themselves are confirming our connecting them with four of the Pancha Buddha. In case of Buddhatārā, the word Buddha is synonymous with the name Tathagata, which, in turn, is another name to denote the family (kula) of Vairochana.

As it was stated in the beginning, the present sādhana is devoted to the Dhanada Tārā who is synonymous with the "Green" Tārā, and, therefore is the associate of Amoghasiddhi. Amoghasiddhi and all the his line (kula) occupy usually the northern corner in the circle (mandala), but in the present case Dhanada Tārā is the central object of worship and because of this the chief deity of the circle who has always to be posed in the central position of the whole arrangement.

Buddhatārā representing Vairochana and his kula or family, who usually resides in the center, is here exchanged with the Dhanada Tārā, who otherwise, being the representing of Amoghasiddhi resides in the North. This is the reason, why in the present case Buddhatārā is placed in the northern corner.



Thus, is the Pancha Tārā Mandala representing the Pancha Buddha and the Pancha Kula system.

b. The "Five Prajnas" of the Pancha Buddhas

The "Five Prajnās" or, as they are otherwise called, the Pancha Buddha Prajnās are Lochanā, Māmakī, Pāndarā, Tārā and Vajradhatishvari. In almost all circles or mandalas, the first four goddesses are residing in the intermediate corners which are "agneya" (south-east), "nairritty" (south -west), "Vayu" (north-west), and "ishana" (north -east).

The goddess Vajradhātishvarī bearing the title of "lady of the realm of the diamond" or a "lady of the realm of space" (Ākāshadhātvishvarī) is a more adbastracttion, and , when mentioned at all, she many occupy the central position of the circle. She does not have any particularly distinctive characteristics except her name and equals the goddess "Nairātmyā" iconographically. The other four female divinities, however, are detaily described and iconographically well shaped.

Their facial expression is both peaceful and terrible and the number of their heads very from one to four. The number of hands alter from two to twelve, and their postures are variously vajra-paryankasana, sattva-paryankasana, ardha-paryankasana and even pratyalidha, the dancing pose. The emlems, which these four goddesses display, are widely variant and manifold.

Buddhist texts are employing various names in order to name the female divinities of their pantheon; the most common ones are the following generic words: Prajna (insight), Yogini (female yogin) Vidya (wisdom), Devī (queen or goddess), matrika (mother), Dakinī (fairy), Mudrā (seal or gesture).

The terme Prajnā, however, is the usual one, employed to designate these five goddesses who are conceived as the female counterparts or companion of the "Five Buddhas. The word "Shakti", which is variously used in Hindu scriptures to point to the female half of a male divinity, does not occur in Buddhist literature, in this sense.

The five Buddha Prajnās are characterized as being "Pancha tathagata svarūpa" or of the nature of the Tathagatas; in other places, they are referred to as being the "Svabha" (reflection) of the Pancha Buddhas. Thus, they are shaped after the likeness of prototype of the "Five Buddhas". Speaking in terms of Pancha Buddha Kula (families of the five Buddhas), the Five Buddha Prajnās are conceived as the "Mothers" of the families.

The sources of information for the present discussion are based on the orthodox Nepalese Pantheon reflected by earlier

scholars working on Northern Buddhism (Hodgson, Oldfield etc), on Guhyasamāja and Havajra Tantra, the Panchakara section of the Advayava jrasamgraha, which is the most informative description of the five Buddhas and their female counterparts, and, lastly, the various mandalas of the Nispannayogavali.

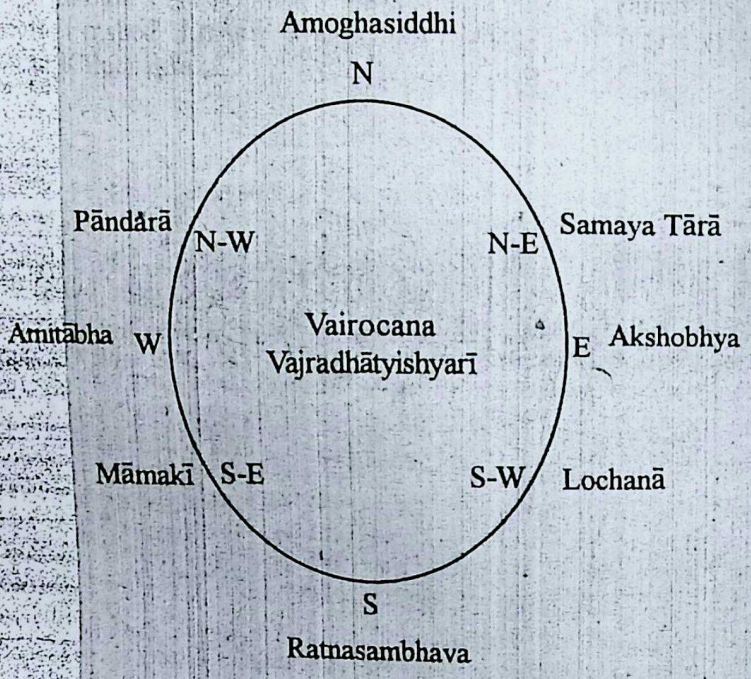
One finds some differences in relating theses Pancha Buddha Prajnās to the Pancha Buddhas and their families (kula) in the Guhyasamaja tradition, the Hevajra Tantra and the various mandalas of the nispannyayogavali treatise.

The association of the Green Tārā who is the Samaya Tara among the five Prajnās, with Buddha Amoghasiddhi is standard. The next most frequent agreement is that Pandara, who is the red Tara, accompanies Amitabha.

Vajradhatishvari being an more abstract goddess is almost not referred to in these texts. The mamaki and Lochana associations differ considerably. The reason for such difference may be that four goddess have to correspond to five Buddhas always leaving out one Buddha. This one Buddha is the chief of the particular Tantra tradition and is, then, placed in the center. The chief Buddha can be either Vairochana or Akshobhya or, as it may be the case, is a complete different one.

We know that, according to the Nepalese Buddhists, Vairocana is regarded as the oldest and the first Buddha among the five and the this place is the centre of the Stupa. Vajradhatishvari being the female deity who resides in the centre, is, therefore, regarded, the companion of Vairochana. Likewise, Akshobhya (east) is joined with Lochana (south-east), Ratnasambhava (south) is accompanied by Mamaki (south-west), Amitabha (west) is regarded together with Pandara (north-west) and Amoghasiddhi (north) goes with Samaya Tara (north-east). The grouping of this tradition is following the natural way starting in the centre and proceeding via east, south-east, south etc., to north -west. Thus, east and south, east, south, and south west, west and north-west, north and north east are forming (every) one unity. According to this tradition, the wife or the Prajnā of a Buddha is sitting next right to him.

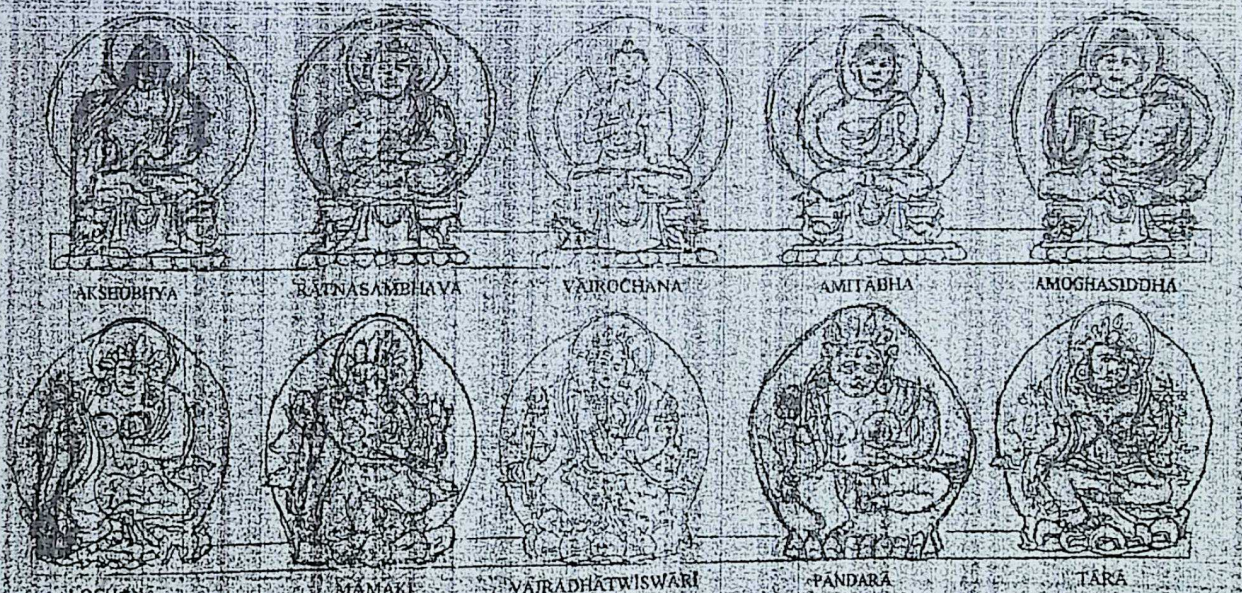
Expressed by way of a circle (mandala) the setting is as below:



The treatise "Advayavjrangraha, attributed to the tantric and Buddhist scholar Addvayavajra (11th. A.D.), has the Panchakara (five forms) which is devoted exclusively to the Pancha Buddha together with Lochana and the other.

In this text, the Pancha Prajnā are referred to as Yoginī

This treatise establishes the affiliation of the goddesses to their particular Buddhas by way of referring their common emblems, colours and names of family (kula).



These line-drawings are showing the "Pancha Buddha" in their traditional appearance having the characteristic 32 sri-major and 80 minor Marks (lakshana) of a completed Buddha and the "Pancha-Prajna" of the mild (sattva) type being adorned with the five ornaments. The affiliation of the five Prajnas to the person or Buddha is according to the orthodox Nepalese school of Buddhism as it was record by earlier scholars like Hodgson, old Field and Snell grove.

The lotuses which are drawn at level of both shoulders of each of the "Pancha Buddha" are supporting their respective symbols: Lochana + vajra, Mamaki + ratna (?), Vajradhatwiswari + chakra, Pandara + utpala (full- blown lotus), Tara + Vishva vajra (see also discussion above).

The following table being an abstracted form of the description found in the Pancha Kāra section makes this evident :

Prajnā	Colour (varna)	emblem (cihna)	Name of family (=)	Affiliated Buddha
Lochanā	white	chakra	Tathagata	Vairocana
Māmaki	dark blue	vajra	vajrakula	Akshobhya
Pāndarā	red	padma	padmakula	Amitābha
Tārinī	green	nīlotpala	karmakula	Amoghasiddhi

Vajradhatvishavari is described as "Vajrasattva-svarupini" or resembling Vajrasattva, who is the "Kulesha" (family-lord) of Akshobhya. Vajradhatvishvari resembles Vajrassttva, who is described as white, two -armed, holding a vajra and a bell. Affiliation of a goddess to the Buddha Ratnasambhava is not confirmed in this treatise. The seats of Buddhas and Prajnas according to this tradition are set up as follows.

Corner (seat)	Buddha	Prajnā
centre		Vajradhātvishvarī
centre	Akshobhya	
east	Vairocana	
south - east		Lochanā
south	Ratnasambhava	
south-west		Māmāki
west	Amitābha	
north-west		Pāndarā
north	Amoghasiddhi	
north-east		Tārinī

The Nispannayogavali of the Mahapandita Abhayakaragupt a (11th & 12th century A.D.) introduces six mandalas (circles) which describe the from and affiliations of Lochanā Māmaki, Pā ndarā and Tārā. These are the mandalas of Manjuvajra, Pindikramokta Akshobhya, Shrisamputa ukta Vajrasattva, Tricatvarimshed Itmaka Manjuvajra, Dharmadhātuvagishvāra and the Kālachakra.

From these mandalas, the following of abstracted table designs the affiliation of goddesses to their particular Buddhas:

Prajñā	Affiliations	
	a. According to the First five Circles	b. According to the Kālacakramandala
Lochana	Vairochana	Amoghasiddhi
Mamaki	Akshobhya	Ratanasambhava
Pandara	Amitābha	Amitābha
Tārā	Amoghasiddhi	Vairocana

In its exposition, the Hevajra Tantra is confirming the affiliation of the Pancha Prajna to the Pancha Buddha as outlined in column (a) of the above designed table.

The earliest tantra, so far known, which deals with these Prajñā is the Guhyassmāja tantra, which makes a lot of references to the Buddha Prajna in its eighteen chapters. In the chapter 17 of the edited text, the Guhyasamaja tantra mentions these four goddesses stating that they are representatives of the five elements (mahābhūtā).

Pṛthvī lochanā khyātā addhātur mamkī smṛtā,
Pāṇḍarākhyā bhavaettejo vāyus tārā prakīrtitā;
Thus,

Prajñā	Mahābhuta	(great element)
Lochanā	pṛthvī	= earth
Mamakī	ap	= water
Pandara	tejas	= fire
Tārā	vayu	= wind

Vajradhatvishvari, the fifth goddess, is not mentioned, but it is stated in the following line of the same chapter, Khavajradhātusamaya saiva vajradhara smrita. Vajradhara, the Holder of the Diamond, is taught as being identified with the divine realm of space.

We can theorize that Vajradhatvishvari, otherwise known as Akashadhatvishvari (goddess of the realm of space), is the female companion of Vajradhata in the present case. Vajradhara is always the central deity of the mandala, in this manner is Vajradhatvishvari.

Thus are related the Pancha Buddha Prajna.

In order to make evident how complex iconography can be in the framework the Buddhist Pantheon,the various forms of the Pancha Buddha Prajnā may be tabulated for illustration, as below:

1. Lochanā:

Other names: Buddha-Lochanā, Tathāgata-Lochanā, Rochanāa

a. One head, two armed, white-colour, emblem (cinha): wheel chakra

b. One head, two armed, paryankāsana, dharmachakra mudrā

c. One head, two armed, latitasana or mahārajalīlā, various emblems (cihna):
right : vara mudrā bearing the stalk of a lotus supporting a vajra
left : vitarka mudra bearing lotus supporting a vajra,

d. One head, two armed, vajra-prayankāsana,
right hand : varada mudrā
left hand : Stalk of a lotus supporting a wheel (chakra)

e. One head, two armed, lalitatāsana emblems (cihna):
right : Vajra (near the chest)
left : vitarka mudrā

f. One head, two armed, dancing in pratyalīdha on visva padma above a corpse,
fierce looking (raudri), colour white
embleme (cihna): right :cakra, Left: tarjanī mudrā

g. One head, eight armed, dancing in ardha paryanka on visva padr colour : white,
various emblems (cihna):
Right : Wheel (chakra), thunderbolt (vajra) sword (khadga) arrow
Left : Skull cup(kapala) bell (ghanta), noose (bow)

h. Three heads, six armed, vajra paryankāsana,
emblems (cihna)
Right : chakra, vajra, white lotus (utpala)
Left : bell (ghanta), jewel (ratna), sword (khadga).

i. Three heads, six armed, vajra paryankāsana, colour: white,
emblems(cihna)
Right : Asta dala cakra (eight-spoked wheel) sword (khadgá)
Left : Jewel (ratna), lotus (padma)
remaining two hands embracing the upāya,

j. Three heads eight armed, sattva paryankasana, colour yellow
emblems (cihna)
Right : varada mudrā, abhaya mudrā, vajra, arrow
Left : noose with tarjani, ratna manjari, rosary (rudder bow)

k. Four heads, eight armed, sattva paryankāsana, colour yellow
emblems (cihna)
Right : dharma chakra, mudrā, sword, arrow, vajra
Left : dharani chakra mudrā Prajnā Parmita book, bow

2. Mamaki :

a. One head, two armed, colour : dark -blue, emblem : Vajra.

b. One head, two armed, paryankāsana, emblems : Right : vajra
Left : resting on this

c. One head, two armed, vajra paryankāsana, emblems
Right : varamudrā
Left : St alk of utpala,

d. One head, two armed lalitāsana or mahārājalilā, emblems
Right : varada mudra bearing the stalk of a lotus bearing
three peacock feathers,
Left : vitarka mudrā bearing the stalk of a lotus bearing
three peacock feathers,

e. One head, two armed, paryankāsana, emblems: Right : vajra.
Left : vajra

f. One head, two armed, dancing in pratyālīdha on a visva
padma above a corpse,
fierce looking, colour blue, emblems: right : vajra,
left : tarjani mudrā.

g. One head, twelve armed, Colour : blue,
dancing in ardha paryaanka on a visva padma,
emblems
Right : arrow, sword, vajra, chakra, ratna, padma,
Left : bow, elephant-goad, bell, noose, skull-cup, khatvānga,

h. Three heads, six armed, vajra paryankāsana, colour dark
blue, emblems
Right : vajra, chakra nilaraktpala,
Left : bell, ratna sword.

i. Three heads, six armed, vajra paryankasana, emblems: right
red utpala, sword, left: ratana, padma, remaining both
embracing the upāya,

j. Three heads, six armed, padmasana, colour : white, emblems:
Right : club (gada), spear (shara), trident (trshula),
Left : white lotus, mirror, rosary (rudraksha),
k. Three heads, six armed, sattva paryankāsana, colour: blue, emblems:
Right : abhaya mudra, vajra arrow,
Left : tarajani mudra, noose, bow,
l. Four heads, eight armed, sattva paryankāsana,colour : blue emblems:
Right : sword, vajra, arrow elephant goad,
Left : tarjani mudrā, bell, bow, noose,

3. Pāndarā
Other names given to her: Pāndura, Rāndaravasinī, Pānduravasinī,
a. One head, two armed, colour : red emblem : lotus (padma),
b. One head, two armed, vajra paryankasana, emblems :
Right : padma,
Left : resting on thigh,
c. One head, two armed, vajra pryankāsana, lalitāsana or mahārajālilā emblems:
Right : varada mudra with the stalk of a lotus,
Left : vitarkas mudra with the stalk of a lotus,
d. One head, two armed, dancing in pratyalidha on a visva padma above a corpse, fierce looking, colour :red, emblems:
Right : padma,
Left : tarjani mudrā,
e. One head, eight armed, colour :red , dancing in ardha paryanka on a visva padma,
emblems:
Right : arrow, lotus, sword, vajra,
Left : bow, skull-cup, noose , bell,
f. Three heads, six armed, vajra paryankāsana, colour : red, emblems:
Right : vajra, chakra, blossoming forth a lotus,
Left : jewel sword, lotus stalk with bell and noose,
g. Three heads, six armed, colour : red, vajra paryankāsana emblems:

Right red lotus, sword,
Left ratna, chakra,
two remaining are embracing the Upāya.

h. Three headed, six armed, colour red padmāsana,
emblems:
Right flaming arrow, vajrankusha, damaru,
Left bow, navamsha ratna.

i. Three heads, six armed, lalitasana, colour white,
emblems:
Right abhaya mudra, vajra, arrow,
Left padma, rudraksha, bow,

j. Four heads, eight armed, sattva paryankasana colour red,
emblems:
Right vajra, arrow, sword, elephant goad,
Left padma, bow, noose, bell,

k. Tārā
Her other names: Samaya Tārā, Tārinī, Sapta lochani Tārā
(Swayambhu Stūpa),

a. One head, two armed, colour green,
emblems greenish blue lotus,

b. One head, two armed, paryankasana,
emblems right: utpala, left: resting on the thigh,

c. One head, two armed, lalitasanam emblems:
Right varada mudrā,
Left stalk of a lotus,

d. One head, two armed, lalitasana or maharajalila,
emblems: Right varada mudra bearing the stalk of a lotus
supporting a visva vajra (double vajra),
Left vitarka mudra bearing the stalk of a lotus
supporting a visva vajra.

e. One head, two armed, fierce looking, colour green,
dancing in pratyalidha on a visva padma above a corpse,
emblems: Right nilotpala, Left tarjani mudrā,

f. One hand, eight armed, colour green, dancing in ardha
paryanka on a visva padma
emblems:
Right red utpala sword, elephant goad, arrow,
Left chakra, noose, skull cup, bow

g. Three heads, six armed, colour : green, vajra paryankāsana emblems,
Right : visva vajra, chakra, bluish yellow utpala,
Left : bell, ratna sword,
h. Three heads, six armed, colour : yellow, vajra payankāsana emblems:
Right : yellow utpala, sword,
Left : ratna, padma, remaining both embracing the Upāya
i. Three heads, six armed, colour : dark blue, padmāsana emblems
Right : sword, knife, trident,
Left : phalaka (shield) Kapāla (skull) Khatvānga,
j. Three heads, six armed, colour : green or reddish, sattva paryanaka
emblems :
Right : abhaya mudrā vajra, arrow,
Left : tarjanī mudra, blue utpala, bow,
k. Four heads, eight armed colour : green or redish, sattva paryankāsana,
emblems:
Right : sword, vajra, arrow, elephant goad,
Left : tarjanī mudrā, bell, bow noose,

5. **Vajradhātvishvaī:**
a. One head, two armed, three eyes (!),
Vahana: corpse , colour : red
emblems: Right : vajra, tarjanī mudrā,
Left : kapāla (skull cup),
b. One head, two armed, lalitāsana or mahārājālila,
emblems:
Right : varada mudra with the stalk of a lotus supporting a jewel (ratna)
Left : Vitarka mudrā with the stalk of a lotus supporting a jewel (ratna),
c. Three heads, six armed, colour: golden yellow, seated,
emblems:
Right : vajra, chakra, padma,
Left : ghanta, ratna, khadga,
d. Four heads, eight armed, twelve eyes, colour : golden yellow, standing in pratyalidha,
emblems: Right : knife, elephant goad, damaru, rudraksha,
Left : spear, noose, white lotus, ratna,

These tabulations are based on literal data and on iconographical shapes found at different places. From these above tables it is apparent, that the Five Buddha Prajna have several distinct forms, but are almost conforming with the symbology of the Five Buddha, basically. In the company of the "Pancha Buddha", four of them usually occupy the intermediate points to the cardinal direction of the compass. This basic outline is kept in the course of the dance choreography, while each of the divinities has his or her own individual performance. (See second part)

The above listed notes of each of the Pancha Prajna are contributing to a profound understanding of their complex appearances and personalities. Such an understanding is very important in order to work out a choreography of dance that by means of gestures (mudra), body and leg moments (āsana) and face expressions tries to express their entire being. Very complex in their being the Panch Prajna, Locahna, Mamki pandara, and the Samaya Tara are playing an essential role which is complementary to "Pancha Buddha". It is the part of the practical section in this study which shows the attempt to establish this within the framework of a Buddhist Charya group dance.

C. The Five Great Goddesses of Protection: Pancha Raksha:

The Pancha Raksha Goddesses are deification of the collection of five Buddhist charms and spells forwarding off all kinds of evil diseases and other calamities. These five personified female incantations are known as:

1. Maha Pratisara, 2. Maha Sahasra Pramadini, 3. Maha Shitavatia, 4. Maha Mayūri, 5. Maha Mantrānusārinu.

Their description occurs in not less than three different manuscripts, the Sadhanamala, the Nisspannyogavali, and the Dharmakoshasangraha. But particularly in Nepal another manuscript, which is very popular among Nepalese Buddhists, is entirely devoted to them. This is the Pancha Raksha manuscript, from which many copies with miniature paintings are found in many of Nepalese Buddhist households.

These five protecting incantations, probably having become personified in five female goddesses around the 8th or 9th century A.D. or even earlier, can be traced back to

Shakyamuni Buddha himself, as is evident from the record in early scriptures.

Shakyamuni is said to have intimated some of his beloved disciples in incantations, which protect often from evil spirits, diseases and other possible dangers. These incantations were five in number and must have been quite popular among his disciples during Buddhas lifetime.

In the course of time and being personified, the Pancha Rakshā, in turn, because associated with the five Buddhas, whose spiritual emanations these five goddesses are believed to be. The Pancha Rakśahā Devī are usually displaying the same colour and hand gestures as well as are posited in the same cardinal points of the compass as the Pancha Buddha, with whom they are associated. Another proof of her association with the Pancha Rakshā are having (each) the image of their respective parental Buddha is that the Pancha Buddha in the crown which they are wearing. The following table should sum up their relationship to the Buddhas:

Pancha Raksha	Colour of both	Pancha Buddha	Cardinal direction of the compass
Māhā Sahasra Pramardinī	White	Vairochana	centre
Mahā Mantranu Sārinī	Blue	Akshobhya	east
Mahā Pratisarā	Yellow	Ratnasambhava	south
Mahā sitavatī	Red	Amitābha	west
Mahā Mayūrī	Green	Amoghasiddhi	north

However, according to different traditions, this basic grouping may change and the goddesses may be associated in different manner. With regard to the iconographical appearance of these Pancha Rakshā Goddesses, there can be great inconstancy and various different emblems may appear. For illustration, the following tables are prepared from four different sources:

I. Nispannayogavali: "Panch Raksa Mandala"-

a. Mahasahasra Pramardani:

Four faces, ten arms, colour white, lalitasana,

emblems:

Right: eight spoked chakra on a lotus, varada mudra, goad (ankusha) arrow (bana), sword (khadga),

Left: vajra, tarjani mudra, noose (pasha), bow (dhanu), noose,

b. Maha Mantranusarini:

Three faces, twelve arms, colour blue, vajra paryankasana,

emblems:

Right: vajra, arrow, varada mudra, abhaya mudra,

Left: tarjani mudra, dhanu (bow) ratna, a jar marked with a lotus, the first pair is in Dharmacakra mudra, the second pair displays the samadhi mudra.

c. Maha Pratisara:

Four faces, twelve arms, colour yellow, vajra patyankasana,

emblems:

Right: ratna, chakra, vajra arrow, sword, varada mudra,

Left: vajra, noose, trident, bow, axe, conch,

d. Maha Sitavati:

Three faces, eight arms, colour red ardhaparyankasana,

emblems:

Right: lotus with abhaya mudra, arrow, vajra, sword,

Left: noose with tarjani mudra, bow jewel banner (ratnadhvaja), a book against the chaest,

e. Maha Mayuri:

Three faces, eight arms, colour green,

emblems:

Right: ratna, arrow, varada mudra, sword,

Left: bowl, bow, jar in the lap showering jewels, a banner marked with the double vajra and jewel.

f. From an early Nepalese Pancha Raksha manuscript:

a. Maha Sahasra Pramardini:

Three heads, four arms, colour blue, Padmasana,

Emblems: lower Right varada mudra other three holding shable objects.

b. Mahā Mantranusarini :

Three heads, six arms, colour : red padmāsana, emblems :

Right : peacock feather, varada mudrā,

Left : axe, indistinguishalbe,

Remaining two hands : vajrahumkāra mudrā,

c. Mahā Pratisarā :

One head, six arms, padmāsana, colour : white, emblems:

Right ; bhumisparsha mudrā, one undistinguishable object,

Left : bow, axe, varada mudra,

d. Mahā Sitavati :

Three heads, eight arms, pnchanter pose, colour: yellow, emblems:

Right : flaming sword, arrow, chakra, varada mudrā,

Left : bow, axe, begging bowl, undistinguishable,

e. Mahā Mayūrī :

Three heads, six arms, colour : green, enchanter pose, emblems:

Right : varada mudrā, peacock feather, arrow,

Left : begging bowl, lotus, bow,

According to the respective body colour of the Rakshas as painted in this manuscript, their affiliation with the Pancha Buddha can be tabulated as follows:

Rakshā	Colour	Buddha
Pratisara	White	Vairochana
Sahasra Pramardini	Blue	Akshobhya
Sitavati	Yellow	Ratnasambhava
Montranusarini	Red	Amitabha
Mayuri	Green	Amoghasiddhi

In this manuscript, all of them are shown in peaceful aspect wearing the typical five ornaments and all of them having the third eye on the fore head.

3. A description of the Raksha of the Dharmakoshas-angraha manuscript

a. Maha sahasra Pramardani :

Four faces, eight arms, colour : blue, emblems:

Right : vajra, sword, arrow, axe,

Left : noose, lotus, bow visva vajra,

b. Mahamantranusarini

Three faces, twelve arms, green complexion,
emblems

First pair: dharmachakra mudra, second pair: treasure pot
Right: sword, arrow, vishva vajra, abhaya mudra,
Left: lotus, bow, bell, noose,

c. Maha Pratisara:

four faces, eight hands, complexion: white,
emblems

Right: sword, arrow, vajra, chakra near the heart
Left: goad, bow, trident, noose,

d. Maha Sitavati:

One face, six armed, complexion: red
emblems

Right: sword, arrow, varada mudra
Left: goad, bow, lotus

e. Maha Mayuri:

Three faces, eight armed, complexion: yellow,
emblems

Right: sword, chakra, lotus, varada mudra,
Left: rasna, banner, gesture of applying vermilion, treasure pot,

According to the colours of the Pancha Raksha, their affiliation with the Pancha Buddhas is as follows:

Raksha	Complexion colour	Buddha
Pratisara	White	Vairochana
Sahasra pramardani	blue	akshobhya
Mayuri	yellow	Ratnasambhava
sitavati	red	Amitabha
Mantranusarini	green	Amoghasiddhi

4. The fourth example of our discourse are the Pancha Raksha Goddesses, found on five of the wooden struts of the Chusiya Bahla (Skt. Gunakaramahavihara) in Kathmandu. Unlike those descriptions up to now mentioned, these Five Protective Goddesses are depicted in human form, one head, two arms, and in standing or dancing attitudes.

In addition, there are five mounts (vahanas) carved, on which the Rakshas are standing. All of them adorned with the five ornaments including the typical crown.

Four of the Goddesses are wearing garlands of fowers, while one, the Maha Sahasra Pramardani, wears a garland of skulls. It is also the Maha Sahasra Pramardani who is distinguished from the others in some other respects, thus, she is depicted in the dancing ardhaparyanka position and is particularly characterized by two bulging eyes.

The following list shows the main features of the five Goddesses of Chushya Baha:

a. **Pratisara :**
Standing on lions in svastika pose,
holding: chakra, pāsa (noose),

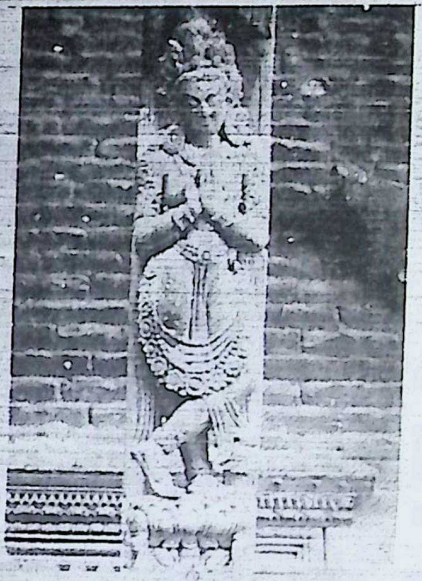
b. **Sahasra Pramaridani:**
Dancing in arhaparyanka pose on two demons,
left: noose, right : vajra

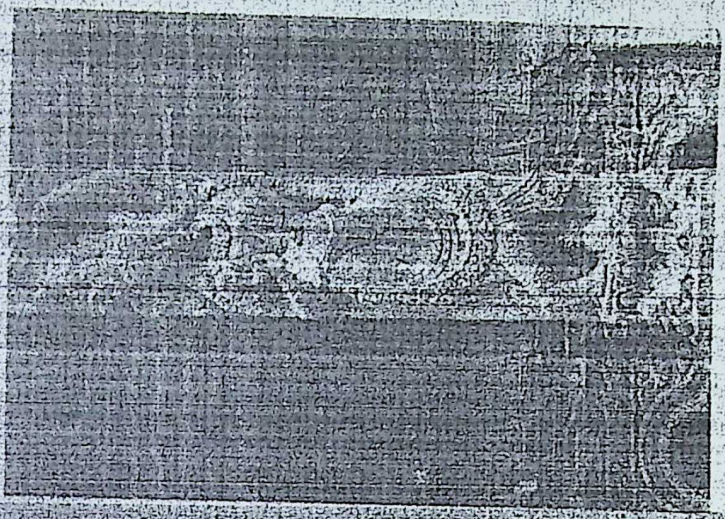
c. **Mantranusariani :**
Standing on peacocks in svastika pose, displaying Dharmacakra mudra,

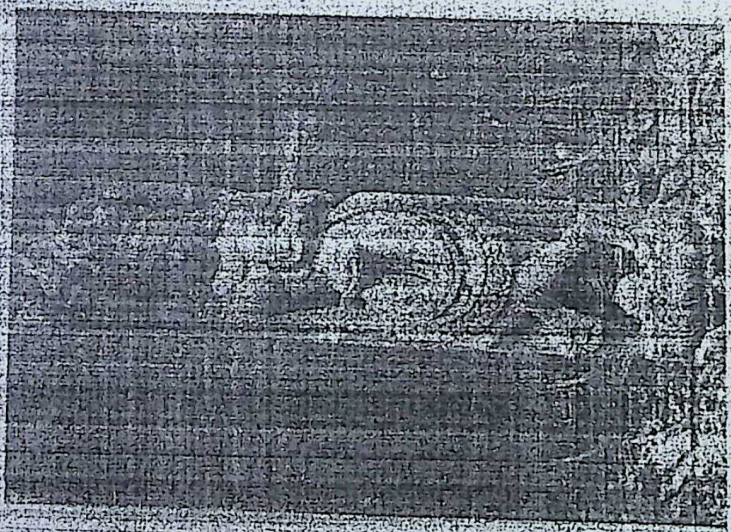
d. **Maha Mayuri :**
Standing on two elephants in svastika pose,
Left : holding a jar with three peacock feathers

e. **Sitavati :**
Standing on two garudas in svastika pose,
Right : abhaya mudra, Left : holding a noose,

These five Raksha Goddesses make evident by their appearance that the dance element most have been an integrated and important part of the Buddhist community in the Kathmandnu valley since the early beginning of the vajrayana time.







The Pancha Buddha Mandala

The mandala (circle) is the consecrated place, where the divine drama takes place. It consists basically of an inner sanctum (skrt.: garbhakūtāgāra) which is enclosed by surrounding structure. The Sadhanamala in its sadhana no 239 describes the surrounding structure of the mandala as having four corners, four entrances, which are ornamented with four portals, as well as four balconies that are resplendent with "apsaras" (nymphs) together with garlands and other decorations.

The inner sanctum, called garbhakūtāgāra, read garbhkūtāgāra is the palace providing the seats for the gods, who are the "Five Buddhas" having seats in the centre and those places which are pointing to the cardinal directions, and the Five Prajnas" residing at the places of the intermediate direction.

The present study as well as the exposition of the Pancha Buddha choreography is focused only on the content of the inner sanctum that provides the basic structure for the choreography in terms of a group dance. Here, The nature of the Five Buddhas, individual as well as in group, the character of their five female companions, as well as their mutual relationship is narrated.

From this inner sanctum as emanation process goes on, each of the five Buddhas becomes a focal point for an infinite succession of Boddhisatvas, Krodhas and Dikpalas, who are populating the surrounding structure of the central nucleus. In this manner, for example, the divine drama of the Guhyasamaja tradition may be related at this place. The basic choreography of the complete Guhyasamāja circle is as follows:

Five Buddhas : Akshobhya (c), Vairocana (e), Ratnasambhava (s), Amitābha (w), Amonghasiddhi (n);

Five Prajnās : Lochanā (s-e), Māmakī (s-w), Pāndārā (n-w), Tārā (n-e);

These ten divinities are seated in the inner sanctum ;

Vajradahātvishavari is not specially mentioned.

In the second circles :

Four female deities : Rūpavajrā (s-e), Shabdavajrā (s-w), Gandhavajrā (n-w), Ravavajrā (n-e), Sparshavajrā is referred to be together with Akshobhya in the centre.

In the third circles :-

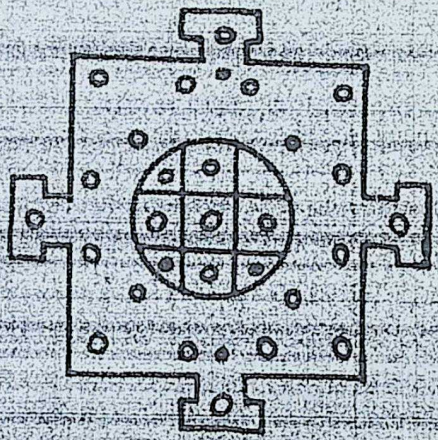
On the sides of the eastern gate: Maitreya, Kshitigarbha,
On the sides of the southern gate: Vajrapani, Khagarbha,
On the sides of the western gate: Lokeshvara, Manjughosh,
On the sides of the northern gate: Samantabhadra and Sarvanivarnanik-shambhin

In the four gates : East : Yamantaka, South : Prajnantaka,
West : Padmantaka, North : Vighn antaka,

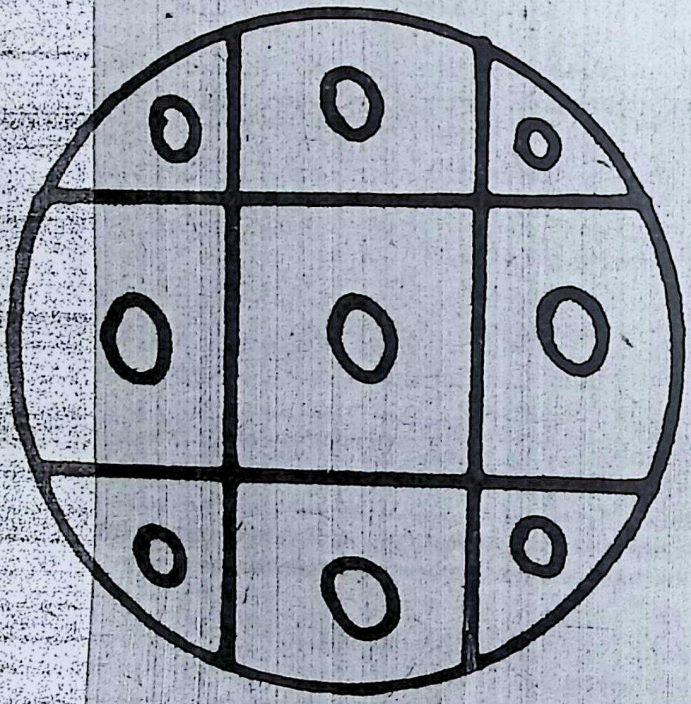
In the intermediate direction (the four edges) :
South-East : Acala, South-West : Takkirāja
North-West : Niladanda , North-East : Māhabāla

In the zenith : Usnishackravartin,
In the nadir : Sumbharāja

The sketch shows the basic structure of the mandala and the seats which are taken by the divine figures. This is the complete outline.



Below, the structure of the inner sanctum is designed. This structure is kept up as a basic design in the coreography of the dances which are described and introduced in the second part.



"Pancha Buddha" Tatha Nritya

Nritya is that particular form of dance, which peasesses flavor, mood and suggestion, It is essentially expression, or a dance, which is performed specifically to convey the meaning or import of a theme or and idea to the spectator.

Nritya is accomplished through the use of suggestive face expression, codified gestures of the hand and symbolic poses of the body. In this sense, Nritya per applicable two both, the formances of the vajracarya parient, which are to be understood in the framework of ritual and religions, and a Buddhist dance, often refered to as "Buddha Charya Nritya", which in its essence is of an artistic and creative nature. The "Pancha Buddha" dance, as introduced here, involves discussions on different aspects. These are the technical term "charya", used to determine religious as well as artistic performance in the context of Buddhism, "Mudras" or hand gestures, which are used in such performances to convey certain manning, postures or "asana", ornaments and garments.

a. Charyā :

The Sanskrit word "Charya" is known as "Chāohā" among the Newari Buddhist referring to a particular style of song which is performed on different religious occasion, and a dance that can be found in the Vajracarya community. Both, the song style and the dance have a tradition which is going back to the 7th or 8th century, when the eighty four Great Siddhaoaryas composed their songs known as Caryagities and introduced them in the Kathmandu Valley by way of singing and dancing.

The dance element is well-preserved in many of the Buddhist wood carving of the different monasteries in the Kathmandu Valley showing servile deities in dancing attitude and displaying different sets of mudras. The "Charya" dance style is said to be traditional in its nature as it is based on the Newar Buddhist tradition going back to the time of the Siddhacaryas. It includes several basic elements, such like leg- movements and handgestures (mudra), and a basic rhythmic melody. But there is a great range of freedom given and admitted when is to be performed by a dancer, a consistent fixed elaborated choreography is not given. It is only important to upheld the tradition.

The choreography of the present study is rather fixed and consistent. The elements of the coreography are based on studies

in iconography exposed in different Buddhist Scriptures and Buddhist art found at various places in the Kathmandu Valley. Therefore, the coreography of the "Pancha Buddha Charya Nritya" as is worked about in the present study, is to be understood in both senses, classical, because it is fixed and consistent, and traditional as it is based on the Nepal Buddhist tradion in its various appearances as scripture, sculptures, painting, music and religious performances.

b. Mudrā or the Symbolic Hand Gestures :

The symbolic hand gestures (mudrā) are the most important elements of the "Pancha Buddha Charya" dance. By their sequences, the gestures convey essential meanings of the "Pancha Buddha" dance.

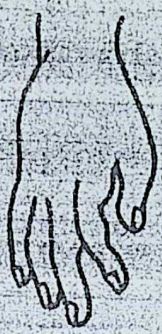
The Mudra can be divided into two main groups; the first, comparatively few, are stereotyped gestures of reference. They are the iconography gestures, which serve to identify the god and goddess. Secondly, there are hand gestures which are used in rituals and symbolic worship to describe a certain religious essence or an esoteric truth.

The stereotyped hand gestured (Mudrā), often applied in Buddhist iconography, are as below:

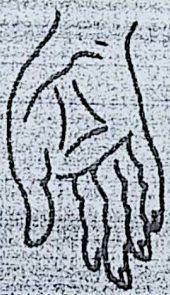
1. Dharmachakra mudrā : Preaching or turning the wheel of the Law; both hands are against the breast, left hand is covering the right, the index fingers are touching the thumbs.

2. Bhumisparsha mudra : The hand gestures of witness or earth touching the right arm is pendant over the right knee, the

palm of the hand is turned inward, all fingers are extended downward.



3. Varada Mudrā : The hand gesture are bestowing gifts or charity, the arm is pedant, (right arm) all fingers are extended downwards, the palm of the hand is turned out ward.



4. Dhyāna or Samādhi Mudrā: The hand gesture showing meditation, hands are lying in the lab, right hand is posited on the left, all fingers are extended, both palms are showing upward.

5. Abhaya Mudrā : Protection and blessing for fearlessness the right arm is elevated and slightly bent, the right hand is level shoulder all fingers are extended the palm is turned outward.

(The plate is taken from the Swayambhu stupa, Amoghasiddhi as example.)

6. Tārā Mudrā, or the combined hand gestures Vitarka and Varada:

the right arm is in varada mudra (for description see under no.:3)
the left arm is bent, all fingers except either the index or the ring finger, are erect, the index or the ring finger touches the thumb, the palm is turned outward, the hand is slightly extended forward. (For illustration see page)

The second class of Buddhist mudrās, which are frequently met with in various rituals of Vajracharya priest and found described in Buddhist Vajrayana manuals, are as follows:

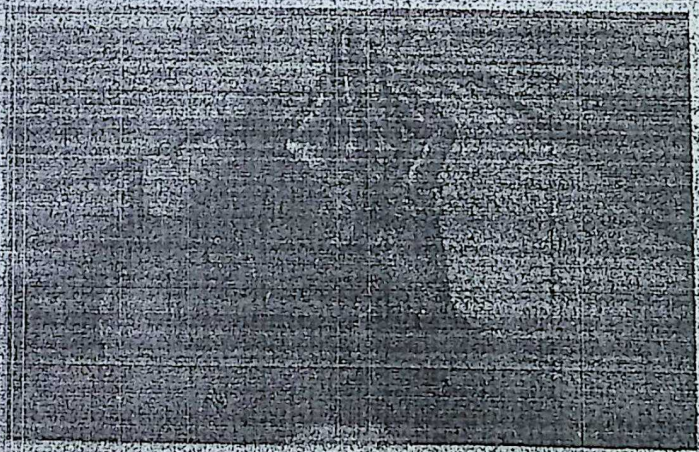
1. Tarjani mudrā:

Hand gesture in menacing attitude; excepted the index finger, all other fingers are double onto a first, the index finger is raised in a menacing attitude.

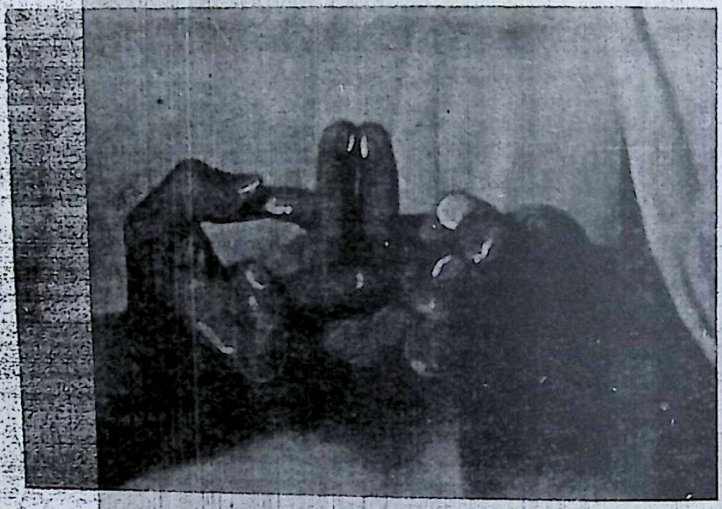
2. Mani mudrā:

Hand gesture (holding) a precious gem, the index finger is touching the thumb all other fingers are erect, the palm of the hand is turned outward.

3. Vajra mudrā: The hand gesture demonstrating the thunderbolt; the hands are joined, palm to palm, the ring and small fingers are crossed, bent down, and tied, the two middle fingers are erect, both index fingers are pressing against the middle part of the middle fingers from each side, the thumbs are crossed.



4. Mandala Mudrā: The hand gesture showing the mandala, the middle and the small fingers of both hands are crossed, they are pressed down by the both thumbs and the both index fingers at each side, both ring fingers are erect standing side by side, the palms of boths hands are turned upward, the hand gesture is shown almost at level with the heart points.



The ring fingers of the mandala mudra in the centre represent Mount Meru in the middle of the world, the remaining fingers are so joined as to represent the four major continents that surround Mount Meru.

Other symbolic hand gestures, which are used in the "Pancha Buddha" are as follows:

1. Pataka : hand gesture showing the flag; the thumb is bent to touch the side of index finger, all fingers are erect,

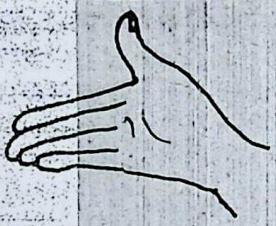
2. Tripataka : hand gesture showing three parts of the flag, same as the pataka hand except the ring finger is bent.

3. Ardhapataka : helf-flagged hand gesture ; same as the pataka hand, except ring and small fingers are bent.

4. Kartari Mukha : hand gesture showing the face of an arrow shaft, index and middle fingers are erect, being in an attitude similar to the open scissors, ring and small fingers are bent, the thumb is held over the back of the middle finger.

5. Mayura : the peacock hand gesture, same like kartari mukha, no.4, except the small finger is erect.

6. Ardhachandra :



hand gestures of the half moon; the four fingers are kept close to each other, begin erect, the thumb is separated from them so as to form a curve like the are of a moon.

7. Arala :

The hand gesture with the bent finger the thumb is shortened, the index finger is bent like a bow, other fingers are erect.

8. Shuka tundra :

hand gesture showing the parrots head; same as the Arala no.7, except : ring finger is bent, too.

9. Musti :

Hand gesture showing the first; the four fingers are bent into the palm, the thumb is pressing the middle finger.

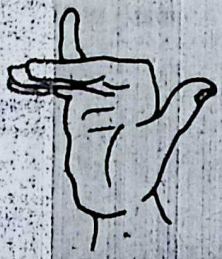
10 Shikhara : Hand gesture of the peak; same as musti no 9, except the thumb is raised up

11 Katakamukha : Hand gesture of opening in a bracelet; the index and the middle fingers are applied to the thumb, ring and small fingers are bent into the palm.

12 Padma Kosha : Hand gestures showing the lotus bud; all fingers and thumb are separated from each other, they are little bent the palm is slightly hollowed

13 Sarpa Shirsha : Hand gesture of the snake hood, same as the Patatka, no 1, except all fingers are slightly bent

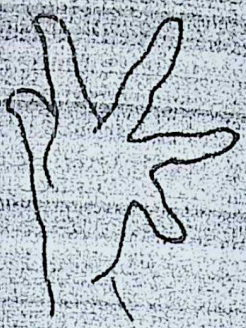
14. Mriga Shirsha : Hand gesture of the deer-head; the small finger and the thumb are except, all other fingers are half bent.



15. Simha Mukha : The lion -face head gesture ; the index and the small finger are erect the middle and the ring finger are applied to the thumb.

16. Kanga Gula : The hand gesture showing the tail; same like padmakosha, no.12, except: ring finger is curved.

17 Alla Padma :



the hand gesture of the full-blown lotus, all fingers and the thumb are extremely separated from each other, the fingers are erect.

18 Catura :

The hand gesture showing "Four", all fingers are erect, the thumb is bent into the palm and placed at the root of the ring finger.

19 Mukula :

Hand gesture of the blossom; the type of the four fingers and the thumb are meeting together.

20. Tamracuda or Ankusha mudra : The hand gesture of the cock or the gesture showing the elephant's goad; the index finger is curved, the other three fingers are bent into the palm, the thumb the thumb is pressing the back of the three bent fingers.

21. Trishula : The hand gesture of the trident ; the thumb and the small finger is curved, the three other fingers are erect, and slightly separated from each other.

22. Khadga mudrā : hand gesture showing the sword; the middle finger and the thumb are curved, their type are joined, all other fingers are erect.

23. Lata Hasta : arm is stretched out, hand is relaxed, bent down, fingers are extende .

(Hand gestures employing both hands)

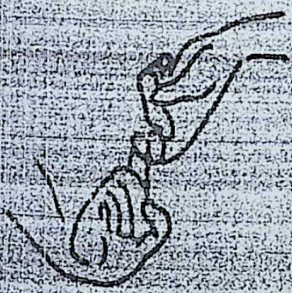
24. Karkata

hand gesture of the crab; all fingers are erect and separated from each other, the fingers of one hand are running throughout the opening of the other one. The thumb is completely separated and extended.

25. Chakra

hand gesture showing the wheel; both hand are like Ardhachandra, no 6, the palms are attached to each other, the hands are put across each other forming a 90 degree angle.

26. Pasha



hand gesture of the noose; the index fingers are curved, the one is hung up in the other, the other three fingers are bent into the palm, the thumb is applied to their back.

27. Matsya

the hand gesture of the fish; the fingers are erect, both thumbs are out-stretched, one hand is placed on the back of the other.

C. Leg-moments or Āsana :

There are many leg postures found in Buddhist art, which have basically two main divisions : the sitting pose and the standing pose. As we are dealing with Buddhist dance, the standing posture (skrit.: sthanaka) are of the main concern at present.

1. Samapada :

Posture of standingupright, either straight, or in various degrees of flexion of body or leg Many Bodhisattva images are in this posture, the Buddhas, when depicted in this posture, usually display a slightly bent flexion of the body with one leg a little bent. This indicates a movement .

2. Shālabhanjikā or Svastika :

Many deities on the straits in Buddhist monasteries are depicted as standing in this particular posture. They stand with crossed legs under a tree, and grasp an overhanging branch with one raised arm.

3. Alidha āsana : The leg moment of drawing the bow, stepping to the left, right leg is strength, left leg is bent.

4. Pratyalidha āsana : Leg moment of drawing the bow, stepping to the right, the left leg is straight, the right leg is bent.

5. Ardha Paryankāsana : Dancing attitude, standing on the foot, either right or left, the other foot, either right or left, and accordingly is lifted above the knee of the standing leg.

6. Anchita/Kunchita : One leg is standing straight, the other is turned to the side and stretched out.

D. Ornaments and Garments :

Buddhist deities, particularly those of the Vajrayana Pantheon, are adorned with five ornaments called mudras (seal). Sometimes a sixth one, the sacred thread, is found added; in iconography depiction the sacred thread can be formed or a number of materials : sometime, depicted as a snake, or, sometimes, as a bone ornament.

Thus, there are six orntamens, all together, which are refered to as Shan Mudrā in different Vajrayana texts.

The five usual ornaments are the head ornament, the "mukuta" (crown), which may be various forms such like the so called "jata mukuta"(crown made of heir), or the "chakra" (wheel) of the head, or the "mani" (jewel) of the head; the ear-ring (skrt: kundalam); the necklace (skrt: kanthikā); the bracelets for arms and legs (skrt: rucakam); and the belt (skrt: mekhalam).

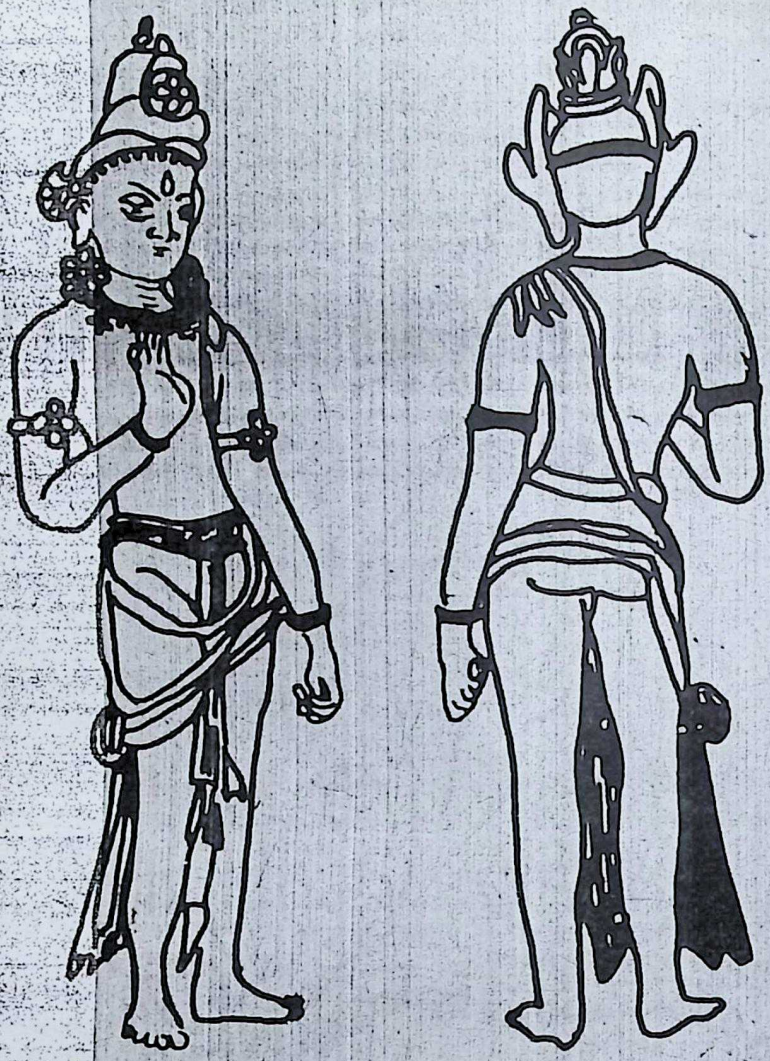
The line - drawing of the following two pages (91-92) introduce two characteristic Buddhist iconography forms of a female and a male deity showing the five (six) ornaments. The female deity (page 91) wears as the head ornament a kind of the so called "Jata mukuta" which has the hairs bound together and hold by diadems and broches. The head ornament of the male deity, a Budhisattva, is the solid crown, which has its front side the chakra (wheel) as an emblem. (page 92) In this line drawing, the sacred thread (sutra) is clearly visible, too. Among the "Pancha Buddha" of the Swayambhu Stupa, only Ratnasambhava is adorned with a crown (mukuta). This form of the crown shows five stylized segments, clearly separated from each other, beside other many minor ornamentation.

This kind of crown is an outcome of the Vajrayana Buddhism, which teaches the doctrine of the pentad, headed by the "Pancha Buddha". The five segments of Ratnasambhava's crown are shaped similar to five rays; this might be a symbolic expression of Ratnasambhava's possession the five gnosis (pancha jnana). (For further discussion see below).

The importance of the six ornaments is made clear in the last verse of a sadhana (no. 250) of the Sadhana mala, which says that the six ornaments are worn by the deities and represent the six perfection's (pāramita) of the Bodhisattva. In the standard order of the perfection's, their affiliation to the six ornaments (shan mudrā) run like this:

1. Giving -necklace; 2. Morality-bracelets ; 3. Forbearance-ear-ring; 4. Striving-head ornament (Mukuta); 5. Meditation sacred thread; 6. Belt (or sacred ash)-insight (prajna)

A female Buddhist deity being adorned with the five ornaments crown (mukuta), ear-ring (kundalam), necklace (hanthika), bracelets (rucakam), belt (mekhalam).



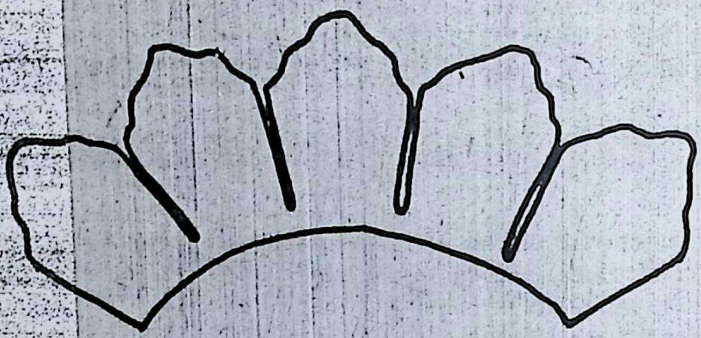
A male Buddhist deity (Bodhisattva) being adorned with the six ornaments : crown (mukuta), ear-rings (kundalam), necklace (kanthika), bracelets (rucakam), belt (mekhalam), and sacred thread (brahmasutra).

The head ornament (mukuta) :

The rather rough line drawing (below) represents the characteristic head ornament of the Vajrācārya priest of the Kathmandu Valley. It is a solid crown, which has depiction of the "Pancha Buddha" on its front side. (Compare also the photos of pages 10

The head ornament (mukuta) :

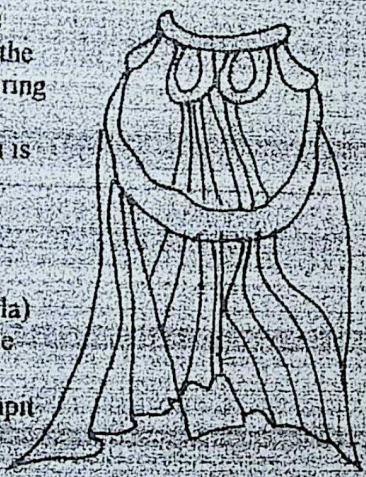
The sketch, drawn as below, shows the head ornament as it is worn by some Vajrayana priest during, for instance, the Matsyaendra Nath festival in Patan. This form of the head ornament is rather a cap than a crown. On its five separated parts are colour defection of the five Buddhas.



Garments :

The two line-drawings on the right side of this page represent two characteristic leg-garments as they are found worn in many iconography depictions. The upper one is the typical dress of the Bodhisattva, while the lower example might be worn by a female deity. The simpler from of both is the belt (mekhala), from which middle part hangs a fan like piece cloth down.

The Vajracarya priest, for example as they are representing the 'Pancha Buddha' during the Indra Jatra, are wearing a dress which is made out of one piece. This dress is called in Nepali "jama". Furthermore, they are wearing a shawl (dosala) on the upper part of the body, which is tied together below the armpit of the left shoulder.



Part two :
Practical (Pancha Buddha Nritya)

On the following pages, different examples of group dances are introduced representing essentials of "Pancha Buddha". These are the "Pancha Buddha" and the "Pancha Prajna" dance which introduce five individual performances of the five Buddhas and five performances of their female counterparts; the "Pancha Tara" and Sukhavatlokeshvara dance, which mainly introduces a female performance representing the "Pancha Buddha" symbols and families; and, finally, the Pancha Raksha Devi dance. The pancha Raksha Devi are said to be spiritual reflects of the "Pancha Buddha", and, therefore, their dance is as well as representing "Pancha Buddha" essence.

The order of introduction is given as follows:
a. A general introduction, b. Verses, on which the choreography is based, c. Choreographic outline (sketch), d. Description of the detail choreography of each dance.

Abbreviations :

r, = right hand (displayingagesture or movement)
l = left hand (displaying a gesture or movement)
b, = both hand (being involved at the same time)

Pancha Buddha and Pancha Prajna Nritya

Introduction :

The dance is based on the slokas found in the "panchakāra" five form section of the Buddhist Vajrayana text Advayavajrasangraha. This text was written by the Nepali Buddhist scholar and Tantrik Advayavajra who lived in the beginning of the 11th century A.D. The seats of the divinities of the present dance are arranged as follows:

Akshobhya	centre	Vajradhatvishavari	centre
Vairocana	east	Lochana	south-east
Ratnasambhava	south	Mamaki	south-west
Amitabha	west	Pandara	north-west
Amoghasiddhi	north	Tara	north-east

The faces of Buddha and Prajnas are in a peaceful expression. The dresses of Akshobhya and Vajrocanas, Ratnasambhava, Amitabha and Amoghasiddhi are blue, white, yellow, red, green respectively. The dresses of Lochana, Mamaki, Pandara and Tara are white, blue, red and green. Vajradhatvishavari being in the centre does not have a verse of her own, she wears a white dress and is rather passive during the performance of the others. All prajna are adorned with the five ornaments.

There are the four leg-movements to be used in this present dance. They are Alidha, Kunchita, Svastika and Ardhaparyankasaha. These four and each of their opposite movements are used alternately in the course of the performance according to the dancer's personal choice agreeing with the hand movement.

The dance can be performed either by two persons (male-female duet) or by ten persons (five male, five female, group). In the latter case, each dancer represents one divinity. In the former case, the two performers are proceeding into the different position of the mandala while exposing the particular performance of the divinities seated there. In this case, the two dancers are dresses in white and the different colours are to be indicated by the stage light.

The background decoration of the present Pancha Buddha and Pancha Prajna performances should be the Buddhas Eyes as they are represented on the Swayambhu Stupa, symbolishing the omnupresent aspect or the Adi Buddha who is the underlying principle of the five Buddha system.

Text :

Akshobhya;

Suryamandalastha nila Humkaranispanno dvibhuja ekamukho bhusparsha mudradharo vajraparyanki vijnanaskandha svabhava Vajrakuli shishiramadhyahnakatushruti akashashabda cavarrgo Akshobhya vishuddha.

Vajradhatvishvari;

Vairocana, Purvadale candramandalopari omkaraja shuklavarna Vairocana shuklacahracihna Bodhyangimudradhara rupaskandhas-vabhava mohasvarupo vitavishuddha tathagatakuli adarshartvena pratisthita hemantarituvishuddha madhurarasasharira kavargavyapi prabhatasadhyatmakaya svabhava.

Lochana ;

Agneyakonadale candramandalopari shukla lom karaja shuklavarna Lochana cakracihna prithvidhatusvarupa Tathagatakulodbhava moharakta.

Ratnasambhava;

Dakshinadale suryamandalopari tramkaraja pitavarno Ratasambhavo ratnacuhnevaradamudradharo vedanasvabhava pishana sharira raktatmak ratnakuli samatajananavan vasantariturupo lavana sharira taravavyapi trityacaturthapraharatmaka.

Mamaki;

Nairrityam candramandalopari krishna mam karabijasambhuta Mamaki krishna varna Krishna vajra cihna abdhatu svabhava vajrakula dvesharrakta.

Amitabha;

Pashcimadale ravimandalaopari rakta hri kara sombhut raktavarno Amitabha padmachna samadhinudradhara samjna skandha svabhavo raga sharira shukratmaka padmakuli pratyuavekshana janalakshano grishmariturupa amlasharira tavargatma pradoshavan.

Pandara;

Vavyavyam candramandalopari pamkarabijsambhuta pandaravashini rakta raktavarna padmacihna tejoghatusvarupa padmakula ragarakta.

Amoghasiddhi;

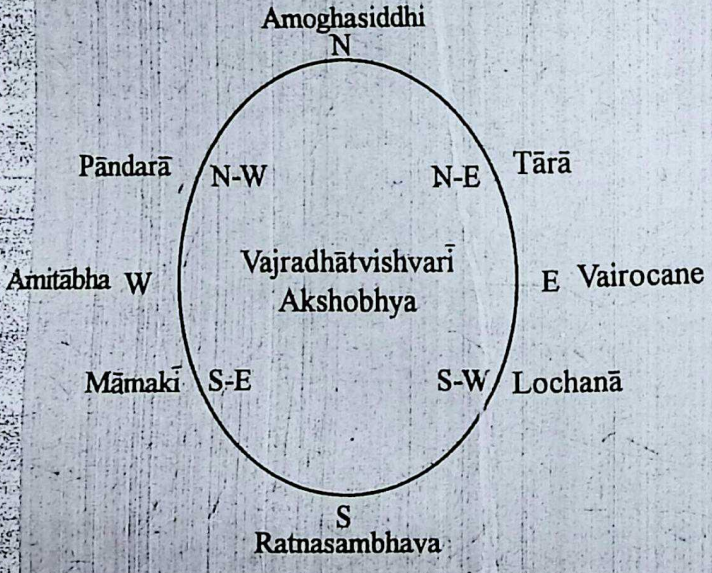
Uttaradale suryamandalopari shyamakemkaraja: shyamavarno Amoghasiddhi vishva vajra cihna abhayamudradhara: samskaraskandha svabhavo varshar rituruupa: karmakuli pishitapahtiktarasatmaka: pavargavishudha: ardharatrasvabhava:

Tara;

Aishanyam candramandalopari kanakashyama tam karaparinata Tarini shyamavarna 'shyamalnilotpalacihna vayudhatu svarupa karmakula irshyarakta.

Chareographical setting for the group dance:

(according to the Avayavajrasamgraha)



Madan Thapa, Bijay Manandhar, Swayambhu Raj Shakya, Raju Sháha & Charan Pradhan
Pancha Buddha Nritya

Krishna Pradhan, Ratna Shrestha, Narandevi Pradhan, Nike Crombag & Honey Shrestha
Pancha Buddha Nritya

Pancha Buddha and Pancha Prajna Nritya Performed
by two actors - Duet - by changing and moving from seat to seat of the circle commoncing in the centre (photo).

1. Akshobhya Nritya or Akhosbhya: performance in the centre:

Surya mandalastha: r, ardhacandrarmudra
l, allapadmakudra changing to :
b, mandalamudra level heart Point,

Nila hum kara nishpanno : b, mrigashisha mudra jointed,
level mount at the right side,

Dvibhuja :	r, ardhapatakamudra open, pointing to the left arms and moving from shoulder to hand	l, ardhapatakamudra open, pointing to the right arms and moving from shoulder down to the hand,
Ekhamukho:	r, suchi mudra pointing to face describing a circle,	l, ardhacandra mudra palm turned down supporting with the back of the hand the chin
Bhumispars hamudradharo:	r, bhumisparshamudra	l, dhyanamudra level navel,
Vajraparyanki krishanavajracihna:		b, vajramudra above head,
Vijnanaskandha svabhava:		b, matsyamudra above head palms turne to the front,
vajrakuli dvesharupa:		b, vajramudra above head changing to : b.vajramudra level heart point,
Shishira madhyahnakutushruti:	b,	patakamudra trembling straring from the heart point moving via head above, separating outwards, descending by making a circle,
ackasha shabda cavango Akshobhya vishuddha:	b,	patakamudra pointing to the body foom right and left, changing to : b, manimudra.

अक्षोभ्यको गीत

राग- नाट

ताल- जती

(यसको आलाप लिँदा मात्रामात्र गनेर लिने तालमा बाँधिएको छैन)

री — रे
सा — — — रे मप — — — म धपम — — — रे — — — — ग — — — मगरे — — — सा
आ — — — — य — — — — है — — आ — — — — म — — —

गरे सा - गरेसा - गरेसा — — — — — — — — —।
है — — — — — — — — —।

गाथ - गती । १ २ ३ । ४ ५ । ६ ७ ।
ताल । ० - - । २ - । ३ - ।
स्वोर ० ७ ० । ० ० । सा सा । ।
श्लोक । । सू रय ।

नि म रे रे
मम - । प प । नि प । रे - रे । प प । नि प - । सां - - सा । रेम प । प - ।
मि - - । ल ३ सू । प । नि - ल । हू का । - र । नि - - सु । प्रम् - नों - ।

रे
नि प प । सर सा । रेगप-प । नि प - प । म पध । म - । रे - प । प - । नि सारे । रे - सां
द मु ज । ए का मु - - सा । मू - - सा । परस - पर स - । मु - द्रा - धारो - व ज मर - -

गरेसा - गरेसा - । सा - । धनिसा - निधप प-पा नि म मप ध । म रे । रे रखा ।
न । जी । श्रि क्षे । - - । - - - । न - स क । अनु ध । स्व भ्रा - । व - । वज्रब -

गरेसा - गरेसा - गरेसा - । स - सा सा । रेम प - । नि प । निसा रेरे । रे रे सा ।
ल — — — — — — । श्री - । शि शि । रे - - - । म - । ध्या - कल । क दु - ।

गरेसा - गरेसा - सा - । नि ध निसा - निधप । ग - । नि प । म मप धध । रे - । - प ।
— — — — — । आ को — — — । श्री - । सत्व द । च वर । - । सारि - । आ ।

नि म प । रे पे । रेम । सा - - । - - । - । ।
सोमे काय । वि शु । द्ध - द य - - - - । - - ।

(यो रागमा कोमल नि को प्रयोग गरिन्छ) यो मध्यलयमाछ ।

तालको बोल:- ता खतीं नख । ता खतीं । नख धेनें ।

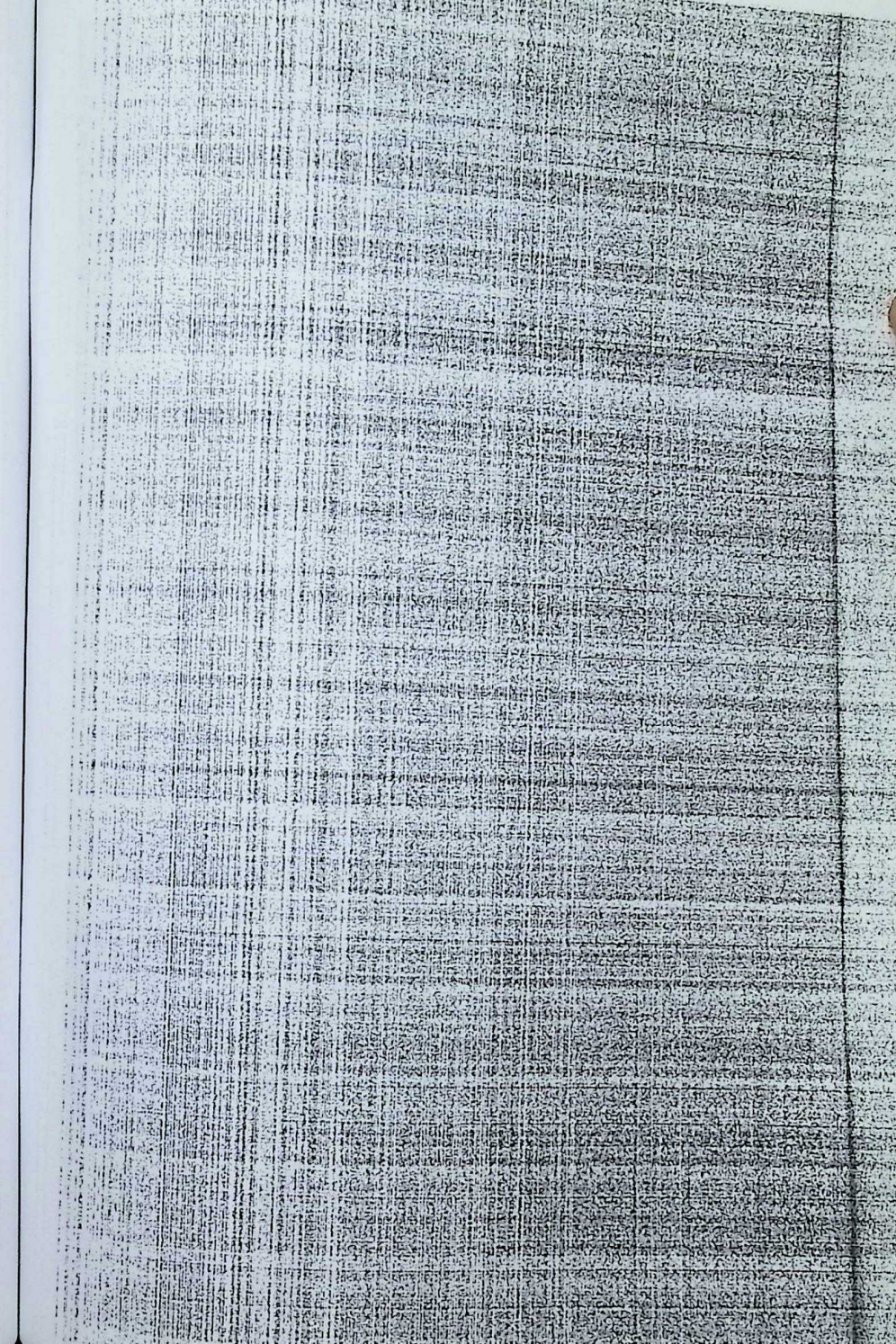
० . . । २ . । ३ . ।

सूर्य मण्डलस्थ नील हुंकार त्रिषन्नो द्विभुज स्वमुखो

मुत्पशमुद्राधरो वज्रपयागी विज्ञानस्कन्थ स्वभाव वज्रकुली

शिशिर मध्यान्हकुटुम्बुति आकाश शब्द व वगो

अक्षोभ्या विशुद्ध ।



वैरोचनको गीत

पूर्वदले चन्द्रमण्डलोपरि ओंकारज शुक्लवर्ण वेरोचन शुक्लचक्र चिह्न वोध्यगीमुद्राधरः रूपस्कन्धस्वभाव मोहस्वरूपो विटविशुद्धः तथागतकुली आदर्शत्वेन प्रतिस्थितः हेमन्तऋतुविशुद्ध : मधुर रस शरीर : कवर्गव्यापी प्रभातसन्ध्यात्मकाम स्वभावः ॥

रोग - गवदग्री, ताल पलिमा (अलापभरि तालको बोल वज्दैन)

आलप प- । -- । - घप, म । ग - । - - । - -। रे ग । गम,म-। गरेसा रे -- । सा-।

- - - । - - आ-। हे -। --। --। आ-। --। म्- ।हे - ----- । ए

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प सां । - - । -सां-विध पम । प म ।--। नि सां। ध - प मं । ग रे , सा रे

- - । - - । - -मु । है- -- । - - । आ - । - म् । - - । - है- -- ।

गीत

सा - । - - । प--प । पभ म । प सां '। नि ध । प म । ग रे । पपंसां' । सां'। सां' । सां रें । सां' रें ।

- - । - - । पू - र । व द । ले - । - - । - - । च - । द्र म । - - ।

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निसां' रेंगं । रें सां' । नि धप । नि सां' । घ प । मग । रे -ग । मगरे । सा सा । प म ।

लो - - । परि । - -- । ओं - । का - । र ज । शुक् -ल वरण - - । -। वै - ।

प्र सां' । सां' सां' । निसां' रेंगं । रें सां' । - - । नि - सं । ध प । म म । प ग । रेग म ग म । गरेसा ।

रो - - । च न । -- -- । - - । शु -क् । ल च । - क्र । चिन्ह । वो -- । ध् - । ग

गरेसां सा । । सा नि । रे सा । रे सा । सा सा । - - । - - ।

गी - । मु - । द्रा - । ध'र । - - । - - ।

अंतरा

प-प- पध । नि ध । प म । म म । म - । म सां । सा' सां' । सां' सां - -। सा' नि । सा' नि

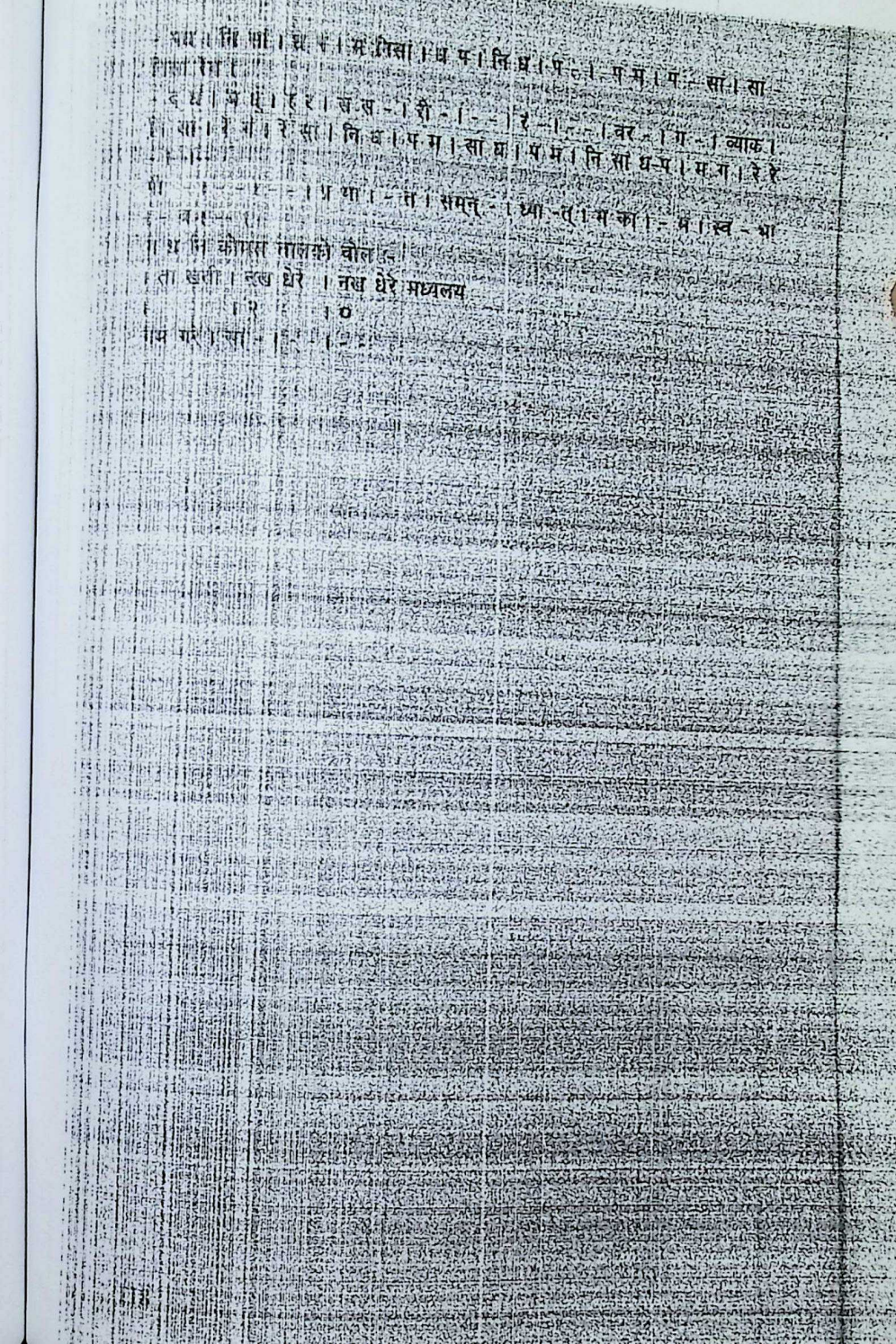
रू - । शुकन । - ध । स्व- । मा - ।व - । मो -। हस्व । रू -। पो - । -- । वि ट

नि - । सारें गंगं । रें सां' । रें सां' । रे सां । - - । नि सां । ध प । नि ध । पध नि । धप ।

वि - । शु - -ध् । हो - । - - । - - । - - । त था । ग त । कु ली । - - -। - - ।

पध नि । ध प । म - गारे रे । रेग म- । गरे सा । - - । प म । प सां । नि सां। ध प । नि ध । नि ध

आ- । दर- । सत् वे । - न । प्र- तिस्र । थी-ता - - । हे - । मं - । तक्र । तु - । वि शु ।



3. **Lochaanas Nritya or Lochana's Performance in the South-East.**

Agneyakonadale:	r, Suchi mudra stretching out to the south-east	l. Ardhacandramudra
Candramandalo-pari	r. Suchimudra, poinnting to left	l. Ardhacandramudra
Shukla lom Kara ja:	r. Allapadma changing to: manimudra	l,
Shuklavarna:		l. Allapadma spinning moment in front of the face
Lochana:	b. Kartarimukha before eyes moving from centre to each borders	
Cakracihna:	b. Cakramudra in frong of the heart,	
Prithvidhatusvar-upa moharakta:	r. Suchi mudra pointing to earth, moving up pointing to left, touching the back of left hand,	l. Allapadmamudra
Tathagatakulod-bhava moharakta:	r. Suchimudra touching chin while head is moving,	l. Allapadmamudra

Ratnasambhava Nritya or Ratnasmbhava's performance in the south:

Dakshina dale:	r.	Pataka pointing to the south.		
Suryamandalopari	r.	Ardhacanadra changing to	l.	Allapaddma mudra
	b.	Mandalamudra		
Tram karrabija:	b.	Clapping hand moment		
Pita varno	r.	Ardhacandra mudra below chin, palms turned down	l.	Manimudra moving up/down,
Ratnasambhava	b.	Pataka mudra Pointing to the body while moving from up to down		
Ratnacihnavarda mudra dhara	r.	Mani mudra changing to varada mudra	l.	Dhyana mudra level navel,
Vedanasvabhava	r.	Patakamudar pointing to oneself	l.	Mukula mudra changing to allapadma mudra level head
Pishunasharira	r.		l.	Kartari mudra
Raktaemako ramakuli	r.	Kattakamukhamudra open, moving hither/thither		
Samatajnanyan	b.	Ardhacandra mudra joined at thumbs and pointing fingers changing to		
	r.	Manimudra moving to the heart		
Vasantarhurupo	b.	Allapadma spinning moment		
Lavanarasasharira	b.	Patakamudra pointing to the body moving up- down		
Tavargavyapti trittiyacatur thaprharatmaka	r.	Patakamudra moving the right side	l.	Patakamudra moving to the left side

5. Mamaki Nritya or mamaki's Performance in the south-west

Nairrityam: r, Suchimudra pointing to the south-west l. Ardhacandramudra

Candramandalopari: r, Suchimudra pointing to left l. Ardhacandramudra

Krishna mam kara bija-sambhuta: b, Ardhascandramudra covering the face moving the down to level naval changing to:
b, Sikhara mudra from level navel moving outward

Mamaki: b. Sikharamudra thumbs are pointing now to one self, level heart

Krishnavarna b, mrigasirsha mudra joined, leg moment: svastika asana

Krishna vajra cilna b. Vajra mudra above head

Ab dhatu svabhava b. Patakamudra moving from heart point outward, then respective sides moving up-down,

Vajrakula b, Vajramudra moving or circling,

Dvesharakta b, Kartari mukha mudra moving from centre toout-side

5. Amitabha Nritya or Amitabha's Performance in the West :

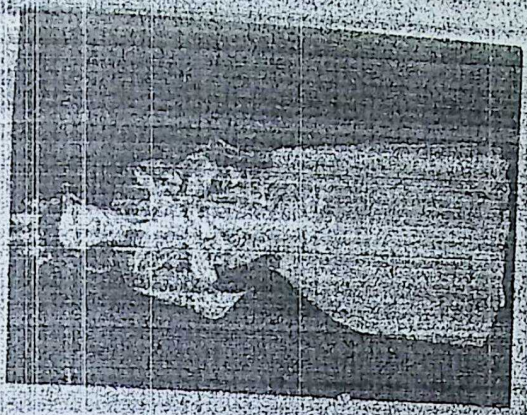
Pashcima dale:	r. Suchi mudra pointing to the back, level head-west	1.
Ravimandalopari:	r. Ardhacandra mudra changing to Mandala mudra	1. Allapadma mudra
Raktu hri: kara sambhuto:	b. Patakamudra trembling viz head toward the outside,	
Raksavarna Amitabha:	b. Patakamudra pointing to oneself	
Padmalbna:	r. Shuchi mudra	1. Padmakoska
Samadhimudradhara:	b. Dhyana mudra level navel,	
Snjna skandha svabhava:	r. Suchi mudra pointing to head	1. Dhyana mudra
Raga sharira:	b. Pataka mudra poining to the body moving up-down,	
Shukratamaka:	r. Mani mudra circling in front of hte face,	
Padmakuli:		1. Padmakosha mudra
Pratyavekshana jnana Lakshana:	b. Pataka mudra moving like a snake,	
Grishmaritu rupa:	b. Patakamudra fom heart point level both hands ar moving to respective side outward stretching out movment.	
Hamalarasa sharira:	b. Pataka mudra pointing to the own body moving up-down	

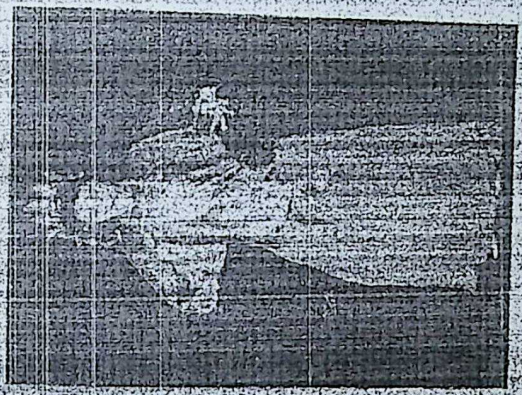
Tavargatma pragoshavan:

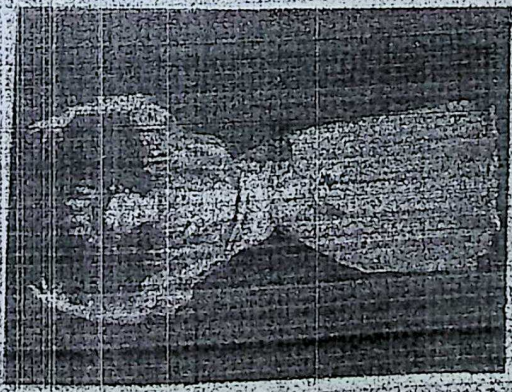
b. Pataka, mudra stretched out at the respective side cahnging to:

r. Moving down head moment: head slowly turns to left side, mod like sleeping momemt,

l. Moving up,







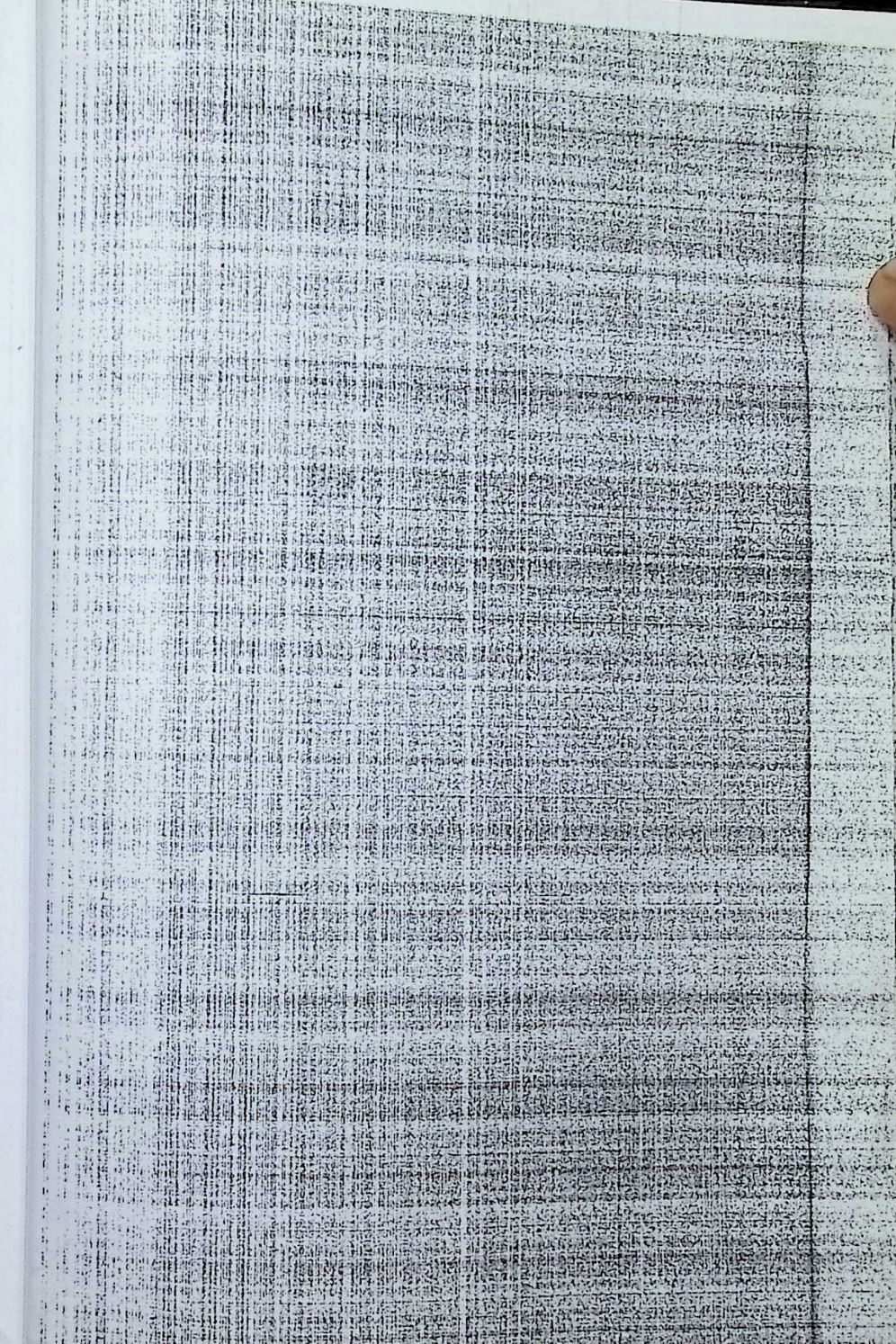
7. Pandara Nritya or Pardara's Peformance in the north-west:

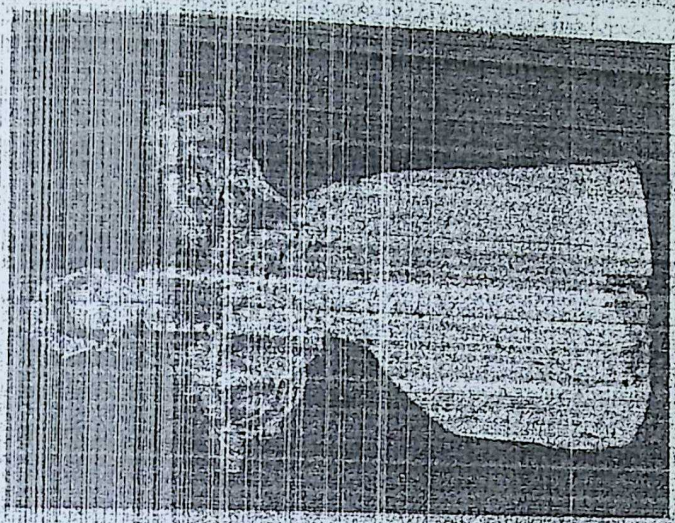
Vayavya	r.	suchi mudra pointing to the north-west	l. ardhacandramudra
Candramand-alopari:	r.	suchi mudra pointing to the left	l, ardhacandramudra,
Rakta pam karabija sambhuta:	b.	Mani mudra moving up-down at each side, ending in the out-stretched moment	
Pandaravash-ini Rakta	b.	Allapadma mudra in front of the breasts,	
Raktavarna padmacihna:	b.	Allapadma mudra crossed moment, in front of the breasts, changing to:	l. Allapadmamudra moving upto left side level head and above trembling,
	r.	Allapadma mudra moving up to right side level head and above trembling,	
Tejodhatu svabhava:	b.	Mani mudra, moving from level down, respective sides, describing a bow like line, tremblings, coming together at level heart point	
Ragarakta	b.	Padmakosha mudra level heart, eyes moment: reudri (fierceful expression eyes looking down, eyebrows upward,	

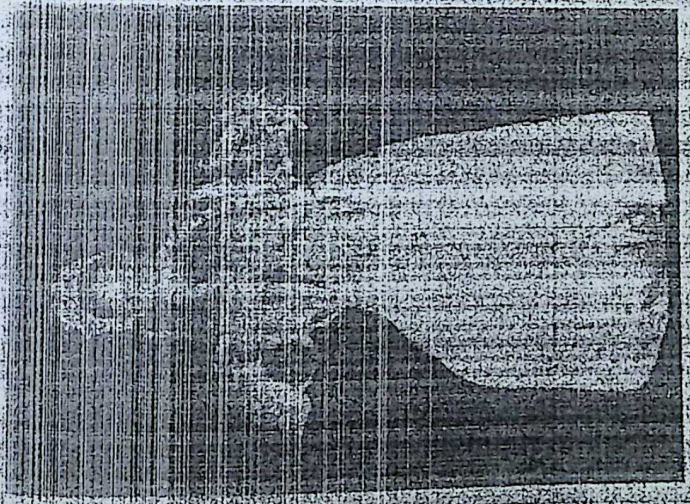
8 Amoghasiddhi Nritya or amoghasiddhi's performance in the north

amoghasiddhi	r		l	suchimudra pointing to the north
suryamandalopari	r	ardhachandra mudra changing to	l	allapadma mudra
	b	mandalamudra		
svama kham karaja	r	manimudra	l	suchi mudra
shyama varna amoghasiddhi	b	pataka mudra pointing to the body moving up-down.		
vishvavajracihna abhayamudradhara	b	Vajramudra above the head, movig moment changing to	l	dhyn mudra level navel.
	r	abhayamudra		
samskaraskandhasvabhava	b	patakamudra moving alternately from eartpoint level forward pointing to the world.		
varshartturupa	b	patakamudra moving up-down respective sides trembling.		
pishitasana	b	pataka mudra jointed level heart point level.		

tiktarasa atmaka:	b. mukula mudra chaniging to: b. allapadma mudra level neck, open and stretched out to the respective sides,	
pavargavishuddha:	ardharatrasvabhava r. allapadma mudra moving up face moment bent to the right side.	l. allapada mudra moving down.







9. Tara Nritya or Tara's performance in the North-East:

aishanyam:	r. ardhacandra mudra	l, suchi mudra pointing to the northeast,
candramanialopari:	r, ardhacandra	l. suchi mudra pointing to the right
kanaka shyama tam karaparinata:	r. ardhacanadra chaniging to : r. mani mudra touching left separating sigain b. moving toward everyones side,	l, mani mudra moving down, returning up to level shoulder
tarrini shyama varna:	b. sikhara mudra pointing to one self level breasts moving upwards changing to: b. pataka mudra covering the face,	
shyamanilotpalacihha	b. pataka mudra moving above the head, separating from each other to their respective sides, palms are turning to the front,	

vayudhatu syarupa	r, pataka mudra trembling being together with the left hand on the left side, changing to r, pataka mudra separating from left hand, moving level breast to the heart point and stopping there,	l, allapadmamudra
karmakula irshyarakata	r, patakamudra trembling in front of the heart,	l, kart arimukha mudra

Pancha Buddha Tara and Sukhavatilokitashvara Nritya :

Introduction :

The Pancha Buddha Tārā are the Tārās of the five colours: white, blue, yellow , red and green.

Thus, the five Taras are so-to-say representatives of the "Pancha Buddha:, Vairocana, Akshobhya. Ratnasambhava, Amitabha and Amoghasiddhi.

The five Taras are accompanied by Sukhavatalokeshvera, who is a member of the family (kula) of Amitabha, in this dance. He occupies the central position in the dance-circle and introduces the five individual dances of the five Tārās.

The two verses, which are taken from the Dharmakosha sangraha (fol. 27b) and the Sadhana mala (p.216 edited text), are providing basic materials for the iconographic appearance of the actors as well as for the correographic outline.

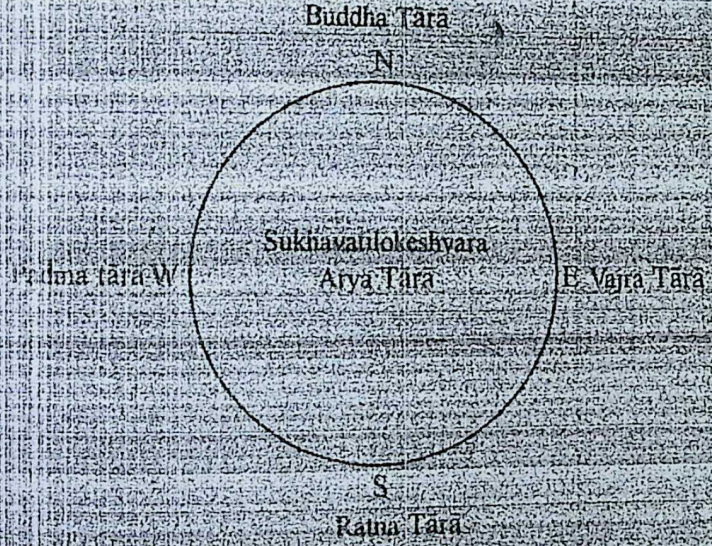
In this dance, six actors have to be engaged; the one mala performas in the centre of the circle accompanied by the Arya Tara who performs at his left side.

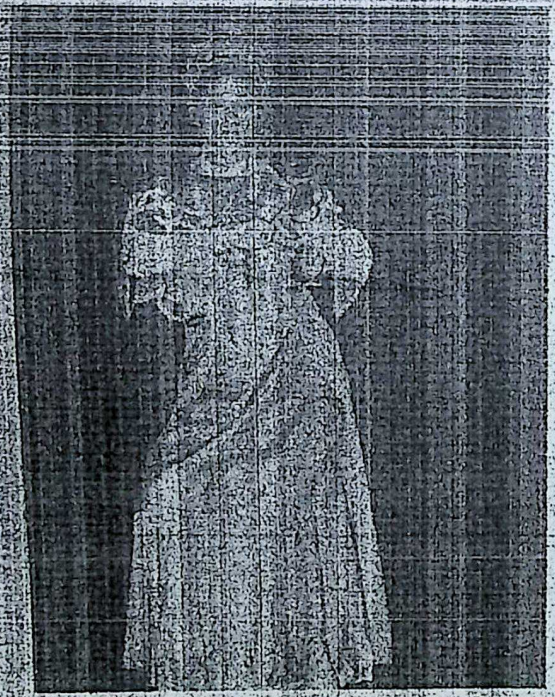
The four other female actors representing the four Taras of the cardinal points of the "mandala" are surrounding the two central ones while performing one by one.

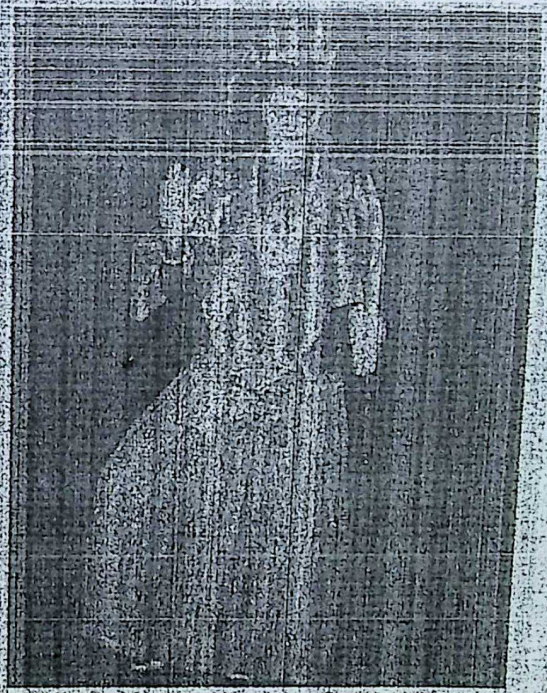
Trimukha svetavarna shavhuja dakshe mudra sharakshepa [illegible]mala varadani. Vameshu dhanu kamala krodastha [illegible]rusamarpanani. Lalitasana kamalopari vajratara ratnatara padmatara vishvtarabhi parivrita uparicaitya.

Athava purastha candreshu vajrataradi devir jhiti drishtva panchad vobhavayet.

Purve vajrataram krishna vajra hastam,
dakshina ratnataram pitam ratnahastam,
pashcime padmataram rakta kamala hastam,
uttara buddhataram shuklam cakradharninim,
Arrangement in the correography of the dance.







1. The Performance of Suckavati Lokeshvara (Shukhavatilokes-hvara Nritya)

Trimukha:	r.	allapadma mudra spinning moment in front of the face	l.	rishula mudra
Shvetavarna:	r.	mukula mudra changing to allapadma mudra rising via left to the head point descending via right by describing a cirle	l.	tripataka mudra level breast,
shatbhuja:	r.	patakamudra pointing to the left	l.	suchi mudra pointing to the right
dakshe mudra:	r.	pataka mudra palm turned to the front	l.	shuchi mudra pointing to the right level breast,
sharakshepa:	r.	sukatunda mudra level breast trembling	l.	shuchi mudra pointing to the right level breast,
japamala:	r.	mani mudra thumb performing counting moment,	l.	shuchi mudra pointing to the right level breast,
varadani :	r.	varada mudra	l.	dhyana mudra level navel,

vameshu chanu kamala kradastha	r.	suchi mudra level breast pointing to the left	l. patakhara mudra palm turned the front, changing to: l. sikhara mudra level shoulder, changing to: l. padma mudra level shoulder, chnging to: l. kangula mudra level shoulder.
Tarorusamarpanam lalitasana	b.	dhyana mudra level naval leg moment: ardhaparyankas ana	

2. **Group performance of the Five Taras (Pancha Tara Nritya)**

kamalopari	b.	pataka mudra changing to:	
	b.	allapadma leg moment: svastika asana	
vajratara:	b.	vajra mudra above the head	
ratnatara:	r.	ratna mudra level heart point,	l. lata hasta
padmatara:	r.	lata hasta	l. allapadma mudra or padmakosha mudra level shoulder,
vishvatara:	b.	allapadma up down moment	
parivarita upari chaitya		pannchatara together with their respective mudras are moving in the circle around Sukhavati Lokeshvara	

3. Individual Performances of the Five Taras:

a. Vajra tara:		
purve:	r.suchi mudra pointing to the east changing to:	l. pataka mudra palm turne to the
	b.vajra mudra above the head.	front level shoulder
krishnavajrahasta:	b.vajra mudra descentding to level face changing to:	
	b.vajra mudra descending to level heart.	
b. Ratnatara:		
dakshina:	r,pataka mudra pointing to the right,	l. lata hasta
ratnatara:	changing to:	l. ratna
	b. tara mudra	mudra level breast
pita ratna hasta	b. tara mudra	
c. padmatara:		
pashcime	r. latahasta	l. suchi mudra pointing to the background via shoulder
padmatara:	r,padma mudra level shoulder	l. latahasta,
raktakamalaha tam	b.tara mudra	
d. Buddha Tara:		
utara	r.lata hasta	l. suchi, mudra pointing to the left-north, level shoulder,
vishvatara:	b. vajramudra above head circling	
shuklam	b. tara mudra changing to:	
cakradharinim	b, chakra mudra level left shoulder,	

The "Pancha Raksha Devi Nritya:

a Introduction :

The Pancha Rakasha Devi Charya Nritya is based on five verses of the Dharmakosha samgraha Manuscript.

In this performance, the Pancha Rakasha Devi are the only actors; dancing they display their mudras (gestures) in order to show their own and their parental Buddhas ! essence and nature.

During the performance of the "Pancha Raksha Devi, the five Buddhas are to be seen in the background of the scene in their typical meditative attitude displaying the five Buddha mudras.

By such a correcographically designed stage situation the meaning is converyed that the Pancha Raksha Goddesses are receiving the spiritual power of their respective associated Buddha.

In such a manner is the arrangement of miniature paintings found in many of the Nepalese Pancha Raksha manuscripts.

Figures of the five Buddhas always occupy the verso of the leaf and the corresponding Raksha Goddess the recto of the following page.

The assignment for the correography can be tabulated as follows:

[illegible] Pramatdani	centre	White cloth
[illegible]	east	blue cloth
[illegible]	south	yellow cloth
[illegible]	west	red cloth
[illegible]	north	green cloth

Additionally, the goddesses are adorned with the five [illegible]. The four leg moments of the Charya tradition are [illegible] in this dance alternately and according to hand and body [illegible]. These steps (asana) are: Alidha, Kunchita Svastika and [illegible].

The dance is peformed by five females actors.

Text (Dharmakosha samgraha):

1. Maha Pratisara:

chatur mukhi mula sita dakse pita urddhve raktam vame shyamam astabhuja prathamdaksha khadga dvitiyan sharam tritiye vajra cature the hridicakram vamaprathama ankush dvitive dhanu: tritiya trishulam caturathe pasham.

2. Maha Sahasra Pramaderi:

chature mukhi mulam krishnam dakshe sitam urddhve raktam vame shyamam krishnavarna astabhuja dakshaprathame vajra dvitiye khadgam tritiya sharma caturthe parashu, vama prathame pash: dvitiya padmam tritiya dhanu: caturthe vishvavajra.

3. Mahamayuri:

Trimukhi mulam pitam sevyam shyamam vamam raktam astabhuja dakahsa prathan khadga dvitiya oakra tritiya padmam caturthe varadam vama preathame ratnam dvitiye dhavjam tritiye sidurarpanam caturthe patnapatra.

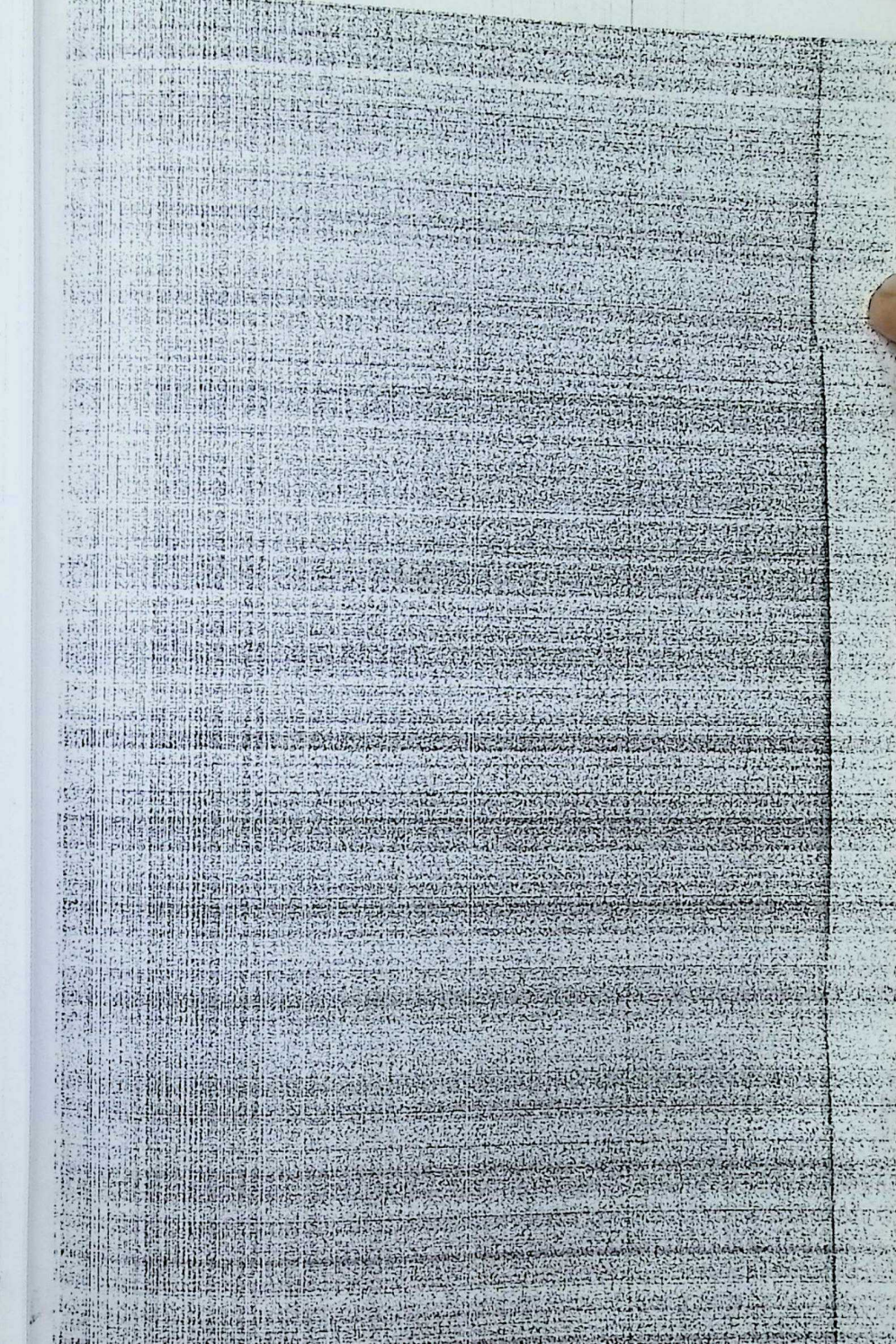
4. Maha Sitavati:

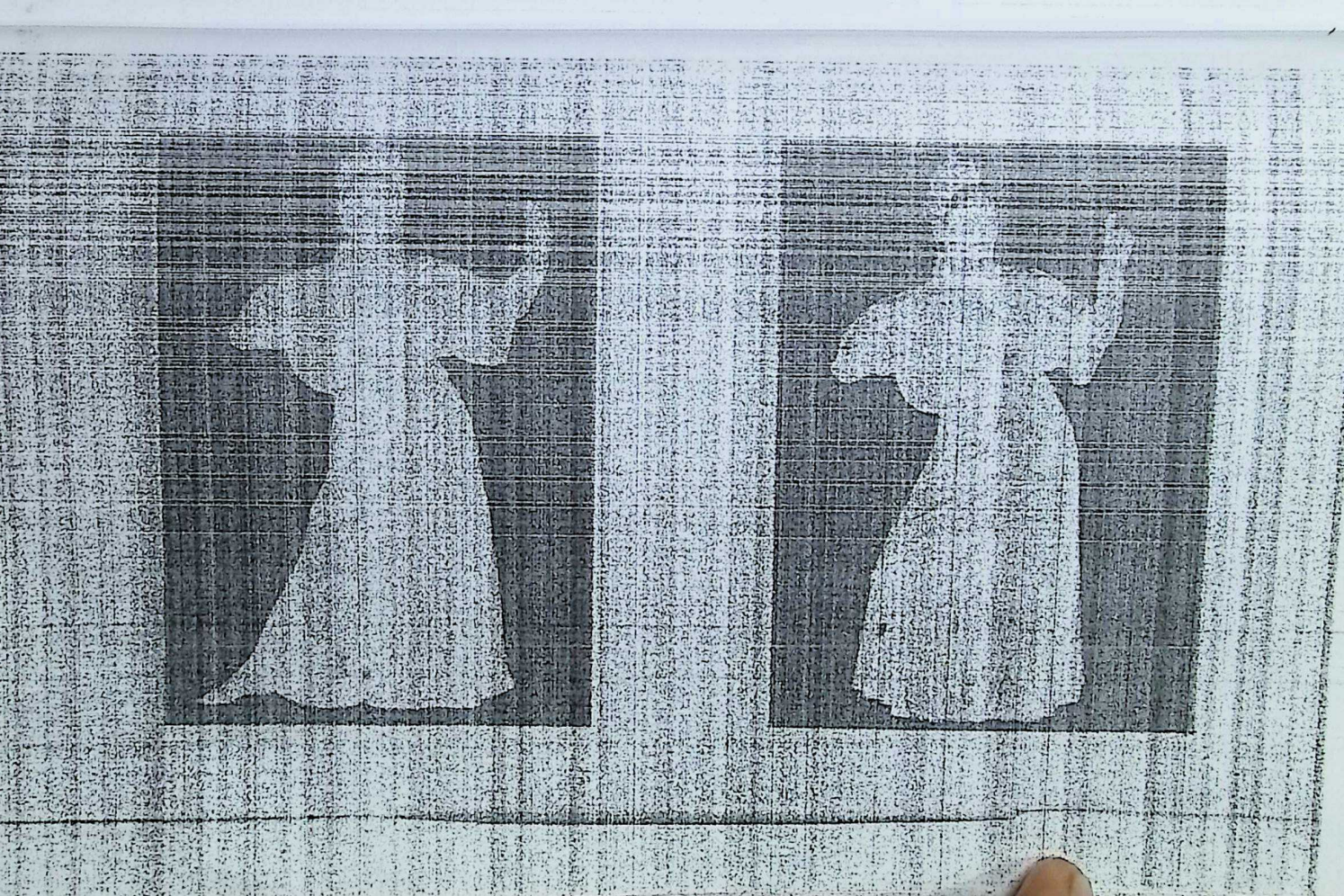
ekasya, raktavarna shadbhuja prathama savya khadgam dvitiya sharam tritiye varada, vama pratiame ankushasm dvitiya dhanu: tritiye padmam.

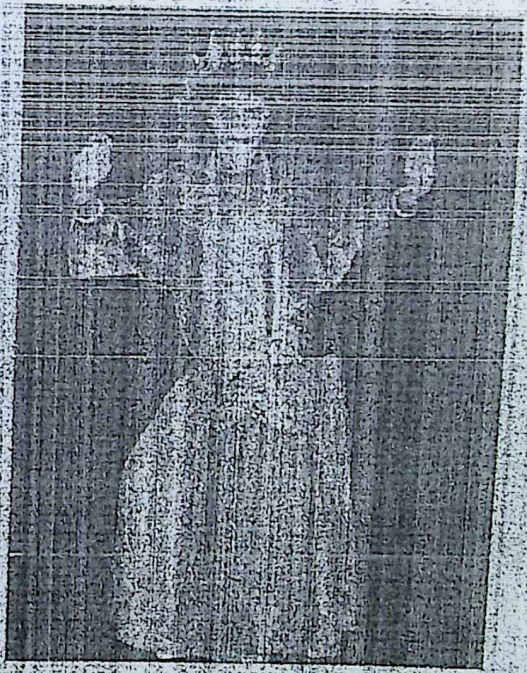
5. Mantranusarini:

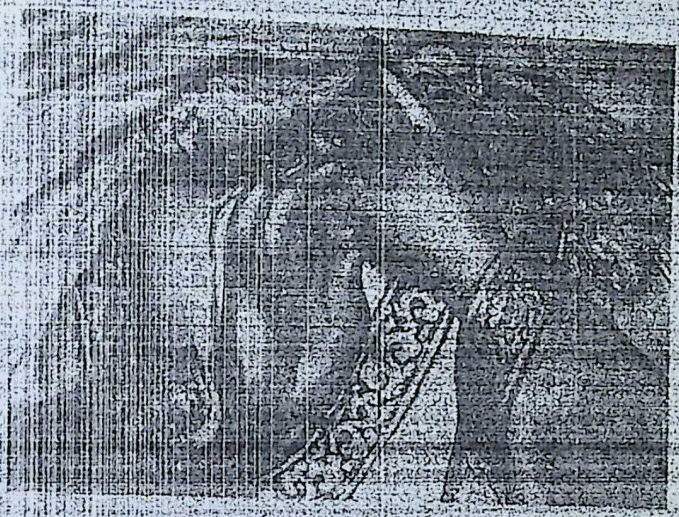
trimukhi shyamavarna mula shyamam navyam situm vamam krishanam dvadashabhuja savyavarna prathamabhyam dharmacakra dvitiyabhyam ratnapatram tridiyabhyam khadgapadma cathrthabhyam vishvavajraghan the shabhyam abhayapasshau.

Sarva api vajrasana kutracit simhadyasana kutracit lalitasana.









1. The peformance of Maha Pratisara (Pratisara Nritya)

pratisara:	b. pataka mudra palms level shoulder, turned to front changing to:	
	b. pataka mudra palms turned toward the body moving up-down	
catur mukhi:	r. allpadma mudra in front of the face spinning moment	l. chature mudra level shoulder
mule sita:	r. suchi mudra supporting the chin	l, chatura mudra level shoulder
dakshe pita:	r. suchi mudra pointing to right changing to:	l, chatura mudra level shoulder
	r. mani mudra up-down movement	
urddhva rakta:	r. suchi mudra pointing up-ward	l. chatura mudra level shoulder
vame shyama:	r. mani mudra up-down moment heart point	l. suchi mudra pointing to left changing to:
		l. pataka mudra covering-eye-moment,

astebhirs [illegible]	b. chatura mudra level shoulder, plams turned outward, changing to: b. chatura mudra level navel, front navel, palms turned up-ward vertical moment.	
prathama dakashe khadga	r. suchi mudra pointing to the right level shoulder, changing to: r. khadga mudra moving above the head by describing a circle at the right side.	l. chatura mudra level navel, left side, palm turned to fronts finger showing down.
dvistiya shara	r. shara mudra trembling level breast,	l. ardhachandra mudra as above,
tritiya vajra	r. change to: b. vajra mudra above head or in front of the body level heart.	l. trishula mudra as above
chaturthe hridi chakra		l. chatura mudra as above

[illegible] Continued :

r. manimudra circling in front of the body, level heart point, changing to

b. chakramudra in front of the body level heart point

Yama prathama ankusha:	r.	suchi mudre finger pointing upward, changing to :	l.	patakam mudra pointing to the left side,
	r.	suchi mudra	l.	tamra cuda mudra level shoulder,
dvitiya dhanu:	r.	ardhapatakamudra open level shoulder	l.	shikharamudra,
tritiya trishula:	r.	trishula mudra Palm trishul out level shoulder.	l.	trishula mudra arm outstretohed to the left level shoulder,
Caturthe pasham:	r,	Catura mudra change to:		
	b.	Chaturtha pasham: pahamudra or karkatamurdra in front of the body level heart,		

2. The Performance of Maha Shasra Pramardani (Mahasahasrapramardani Nritya)

Mahasahas sraramard-ani:	b.	Patakamudra up-down moment		
Chaturrmu-khi:	r,	allapadma spinning moment in front of the face	L.	chatura mudra
Mule sita	r.	suchimudra suppourting the chin changing to:	l.	chatura mudra
	b.	krishna mudra		
	b.	sarpashirsa mudra		

dakshe pita	r	suchi mudra pointing to the right, changing to	l	mrigairsha mudra
	r	manimudra up-down moment		
Urddva raktaam	r	suchi mudra pointing up-ward	l	catura mudra
Vame shyaman	r	manimudra up-down moment stopping level heart	l	suchi mudra pointing to the left, changing to
			l	pataka mudra covering -eye- moment.
Krishnavarna astabhuja	b	mrigashirsha mudra moving from heart point outwards to thearea above the head changing to		
	b	catura mudra coming down to level shoulder,		
Daksha pratharne	r	ardhacandramudra changing to	l	suchi mudra point to the right
vajra	b	vajramudra level heart		
evidya khadga	r	Khadgamudra moving from level shoulder to midpoint above head,	l	ardhacandra open, level shoulder
Trithya sharam	r	sharamudra trembling level shouder	l	trishula mudra
Chatur the parashu	r	pataka mudra cutting moment	l	catura mudra
Vamaprath ame pasha	r	suchimudra level shoulder	l	patakamudra stretched out to the left,

Mahasahasrapramardani Continued :

	b,	karkatamudra crossed moment, level heart point,	
dvitiye padma:	r,	ardhapataka mudra open	l, padmakosha mudra
tritiya dhanu:	r,	trishula mudra	l, sikhara mudra level heart point in frontof mid-body,
caturthe vishva vajra :	b,	bajramudra above head, circling,	

3. The Performnace of Maha Mayuri (Mahamayuri Nritya)

Mahamay-uri:	b.	Patakamudra up-down moment changing to :	
	b.	arala mudra level shoulder describing small circles. leg momemnt left leg stretched out towards the back, bird pose,	
	b.	arala mudra joined, in front of the body,	
Trimukhi:	r.	pataka mudra spinning moment in front of the face	l. trishula mudra level shoulder palm turned to the front,
Mula pita:	r.	mani mudra up down moment stop front heart point	l. suchi mudra
Savya shyaman:	r.	pataka mudra closing eye moment	l. trishula mudra
Vamam raktam :	r.	changing to:	l. pataka mudra stretaching out, moving up,
			l. mani mudra up down moment stop level head trembling ,

Astabhuja		caturamudra level shoulder	
Daksha prathama khadga	r.	pataka mudra palm up stretching out changing to khadga mudra above head	l. suchi mudra
Dvitiye chakra	b.	changing to cakra mudra level heart point	l. ardhapatakamudra stretched out

Mahamayuri Continued:

Tritiya padma	r.	padmkosha mudra	l. trishulamudra
Chaturthe varada	r.	varada mudra	l. catura mudra
Vamapratha mudratnam	r.	suchimudra	l. patakamudra stretching out changing to l. kntakamukhamudra level shoulder
Dvitiye chitaja	r.	ardhapatakamudra open	l. patakamudra palm turned to the front level shoulder, trembling
Tritiye sikharapara	r.	trishula mudra	l. sikhara mudra up down moment up thumb=up down thumb=down
Caturthe padmapatra	r.	catua mudra	l. katakamudra open changing to l. sappashirasha mudra level heart point palm turned up

4. The Perfomance of Maha Sitavati (Mahasitavati Nritya)

Mahasitavati ekasya	b.	patakamudra, up down moment, fingers pointing to the body	l. suchi mudra
	r.	allapadma mudra spinning moment in front of the face	
Raktavarna	r.	manimudra moving to the face, down again inelegant way !	l. kartarimukha mudra
Shadbhuja:	b.	patakamudra pointing to each other	
Prathama savye khadga:	r.	khadga mudra moving from heart point outward, to position above the head ,	l. suchi mudra
Dvitiye sharam:	r.	sukatunda mudra trembling moving to the right	l. ardhapataka mudra open,
Tritiya varadam	r.	varadamura	l. trishula mudra palm turned to the front,
Vamaprathame ankusham	r.	suchi mudra changing to :	l. pataka mudra palm turned up
	r.	ankusha mudra level shoulder	
dvitiya dhanu	r.	ardhacandra mudra open	l shikhara mudra level shoulder,
Tritiye padma	r.	trishula mudra	l. padmakosha mudra,

Performance of All together (Pancha Raksha Sarva Nritya)

Savvapi	b.	pataka mudra describing a circle from mid-body via outside to the head,	
Vajrasana	b.	vajramudra level heart point, leg moment : ardhaparyanka asana,	
Kutacit			l. pataka mudra moving outward
Simhady-asana	r.	sikhara mudra on the left hand	l. simhamudra
Kutraacit		see above	
Lalitasana	b.	dhayana mudra leg moment ardha paryanka asana	

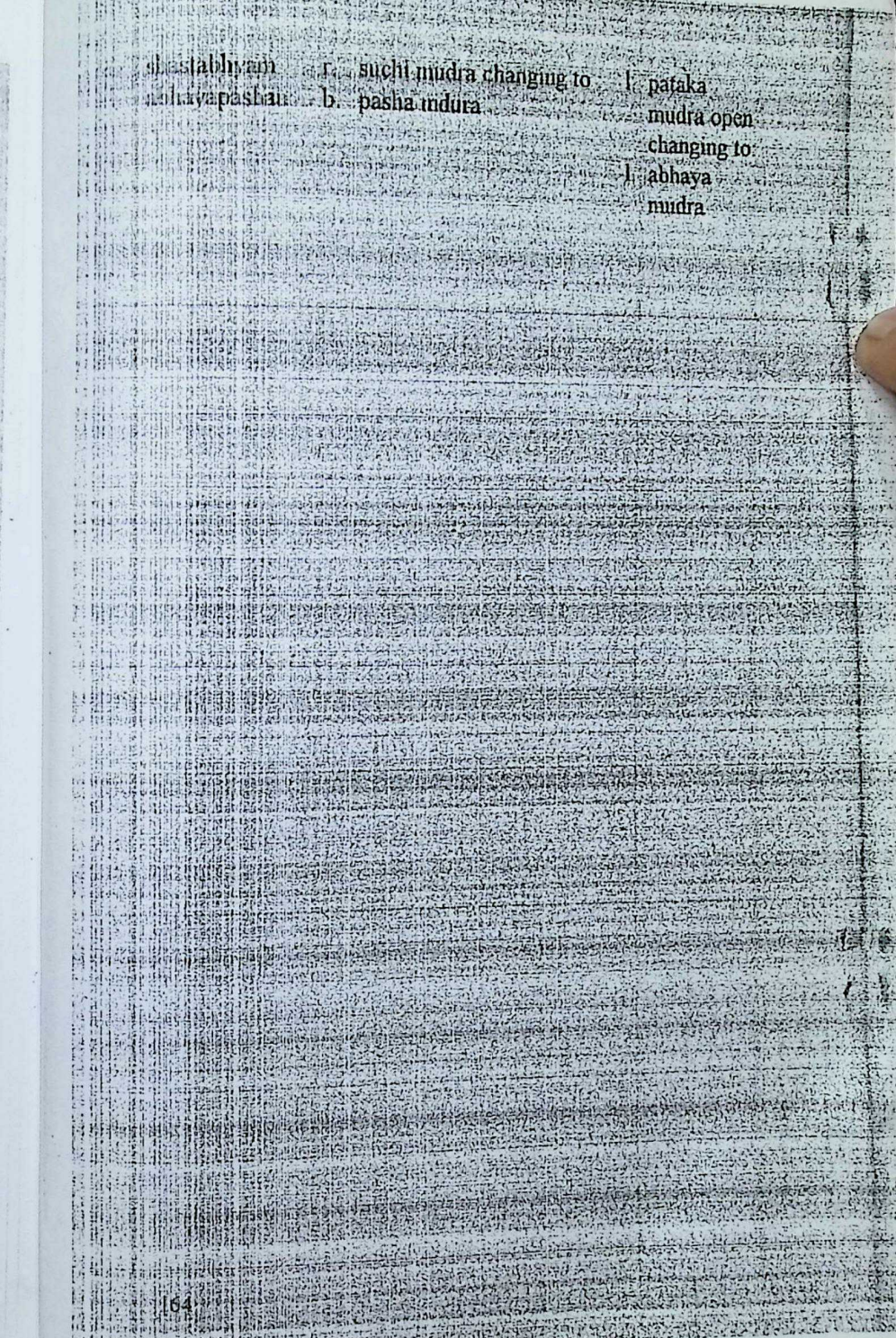
5. The Performance of Maha Mantranusarini (Mantranusarini Nritya)

Mantranusarini	r.	manimudra circling in front of the left palm changing to	l. pataka mudra palm turned to the right, l. patakamudra palm turned toward the audience
Trimukhi	r.	allapadma mudra spinning moment in front of the face	l. trishula mudra
Shyamavarna	b.	patakamudra moving at the respective sides down up moment, above head, joining above the head palms turned toward the audience,	
Mula shyamam	r.	suchi mudra supporting the chin	l. patakamudra covering eye moment
Savvam sitam	r.	manimudra	

Vamam krishnam:	r. manimudra	l. patakamudra stretching outward changing to : arigashirsha mudra moving from outside to level heart,
Dvadashabhuja:	b. patakamudra open, level shoulder changing to : b. suchi mudra moving to heart point joining hand moment, changign to : b. pataka mudra level navel, palms truned upward,	
Savyavamapratha nabhyam dharmasoskra:	r. suchi mudra changing to : b. dharmacakra mudra	l. pataka mudra
Dvitiyabhyam ratna patram:	r. katakamukha mudra open	l. ardhacandra mudra open changing to :l. Sarpashirsha mudra level heart point palm turned upward,

Maha Snusarini Continued :

Tritiyabhyam khadga	r. trishula mudra changing to	l. Khadga mudra
padma:	r. padmakosha mudra	
Caturthabhy-am sharadhanushi:	r. sukhatun mudra trembling	l. catura mudra chinging to: l. sikhara mudra
Panchamabhy-am vishvajra ghante:	r. pataka mudra open changing to: b. vajramudra above head b. sikhara mudra trembling, up-down moment,	l. allapadma mudra above head,



shastabhyam	a.	suchi mudra changing to	l. pataka mudra open changing to
abhayapashan	b.	pasha mdura	l. abhaya mudra